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Mastering the Basics, Volume 3

Making Good Shape

by

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Preface

Good shape is a subject that has received scant attention in Japanese go literature. Although references to shape are made in most books, there is no one book devoted exclusively to this subject. However, understanding and recognizing good shape is important for becoming a strong player and developing the intuition that will instantly guide you to finding the strongest moves in the opening and the middle-game fighting.

The brain is made up of two hemispheres whose functions are different but complimentary. The right hemisphere is superior in handling geometrical concepts and the left hemisphere is superior in handling analytical processes. Playing go involves an interesting interplay between these two abilities. The right hemisphere provides the geometrical vision necessary to see the shape that you wish to achieve while the left hemisphere provides the analysis that is needed to achieve that shape. Studying shape is an excellent vehicle for developing and integrating both the geometrical and analytical powers of the brain.

Shapes are the building blocks of your groups. They determine whether your stones are working together efficiently or are sitting in each other's way. Good shape is a source of strength to build on, while bad shape often comes back to haunt you.

There are two aspects of shape. One is to make good shape for your own stones; the other is to spoil the shape of your opponent's. However, good shape is more than a static form; it is dynamic in the way it builds eye shape and stays ahead of the opponent in running battles while building more eye shape.

This book provides an extensive theoretical introduction to shape. The first chapter explains the efficient placement of stones. It then goes on to discuss thickness — how to use it and how to counter it, and how, if used improperly, can result in the overconcentration of stones. It continues by contrasting the concept of thick stones with that of thin stones, and, finally, what are heavy stones and what are light stones, and how these relate to the important concept of *sabaki*, which is, essentially, a method for making good shape.

The second chapter gives examples of the standard shapes, both good and bad, such as *ponnuki*, empty triangles, the center of three stones, the head of two and three stones, etc.

The core of this book is the 245 problems in Chapter Three. Not only do these provide practice material for the reader to internalize the lessons learned in the theoretical sections of this book, they also provide a wealth of examples of good shape and the *tesujis* needed to achieve them. Even if you are unable to solve most of these problems, this should not deter you from pursuing them. The exposure you will get from the various techniques illustrated in these problems will go a long way in opening up your mind to new ways of thinking about go tactics and strategy.

The final chapter presents two professional games. They illustrate how shape is always foremost in the minds of professionals in deciding their moves.

Richard Bozulich and Rob van Zeijst
November 2002

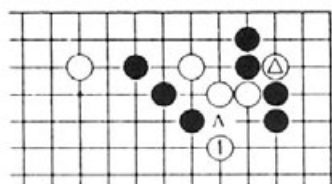
Some Important Terms and Concepts

Here we introduce some go terms used in this book. For a comprehensive glossary of Japanese and English go terms, refer to *The Go Player's Almanac 2001* from page 331 to 374.

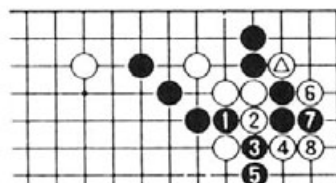
aji

Aji refers to latent possibilities that exist in a position. Although these possibilities may never be realized, their existence influences the course of the game and enables certain moves to be made.

In *Dia. 1a* the marked white stone in the corner is dead, but it still has aji. Because of its aji, White need not fear Black's pushing through at A, so he can jump to 1, rescuing his three stones at the top.



Dia. 1a

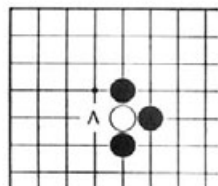


Dia. 1b

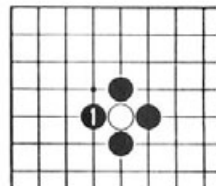
If Black does push through and tries to confine White to the top with 1 and 3 in *Dia. 1b*, White ataris with 4. After Black defends with 5, the aji of the marked stone comes to life and White captures Black's stones on the right with 6 and 8.

atari

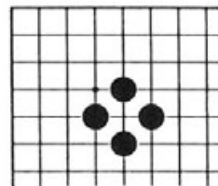
Atari is a threat to capture a stone or a group of stones on the next move. The white stone in *Dia. 2a* is in atari. If White doesn't defend by extending to A, Black may capture it with 1 in *Dia. 2b*. The result is shown in *Dia. 2c*.



Dia. 2a



Dia. 2b



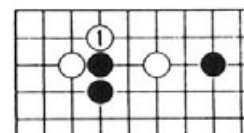
Dia. 2c

gote

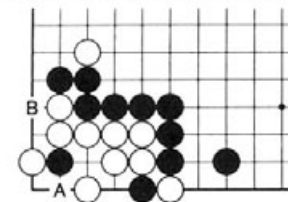
Gote is a move which does not require an answer; a defensive move. Compare *sente*.

hane

Hane is a diagonal move played from a friendly stone in contact with an enemy stone. White 1 in *Dia. 3* is an example of a hane.



Dia. 3



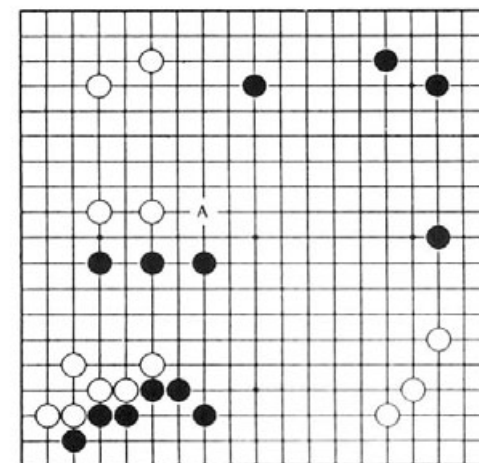
Dia. 4

miai

Miai refers to two points of approximately equal value. If your opponent takes one of them, you can (and usually must) take the other. The points A and B in *Dia. 4* are miai, so White is alive. If Black plays A, White makes two eyes by playing at B. Conversely, if Black B, White makes his second eye at A.

moyo

Moyo is a framework which maps out a large area of potential territory. Some moyos are huge, while others are modest in size. In *Dia. 5*, the four white stones in the upper left map out a moyo. The four black stones in the upper right map out an even larger moyo from his corner enclosure along the upper right side and the top right. If Black were to play at A with his next move, he would have mapped out a huge moyo in the upper right quadrant of the board.



Dia. 5

sabaki

When your stones are outnumbered in one part of the board, your aim will not be to make territory; rather, you will want to make good shape, rich in eye potential, so that your stones, if attacked, can easily make eyes in the area where they are attacked or can

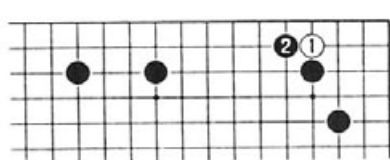
easily escape into the center. This is called *sabaki*. When making *sabaki*, it is not unusual to sacrifice some of the stones which are under attack. Here are two related concepts.

light

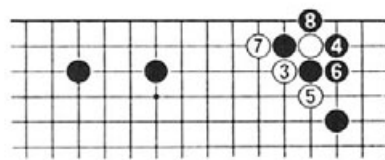
Stones are referred to as 'light' if they can be sacrificed to help other stones make good shape. A move played in the vicinity of stones that are to be sacrificed is called a 'light move'. Moves that make *sabaki* are called 'light'.

heavy

Stones which are heavy can't easily make eye shape and are vulnerable. If a group ends up as heavy, it has failed to make *sabaki*. Here are some diagrams which illustrate these concepts.

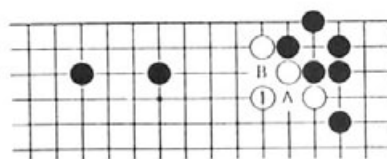


Dia. 6

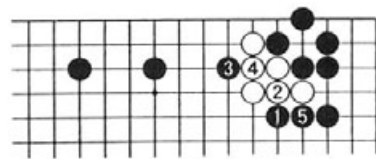


Dia. 7

In *Dia. 6*, Black has mapped out a moyo at the top. If White wants to reduce this moyo, he can begin with a probe at 1. If Black blocks at 2, White will cut with 3 in *Dia. 7* and play the forcing moves of 5 and 7. Next —

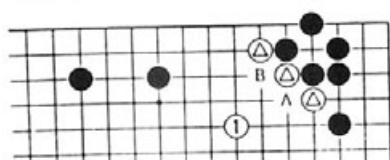


Dia. 8

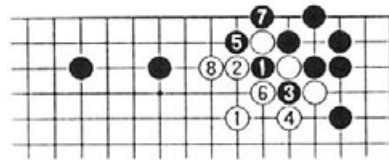


Dia. 9

White 1 in *Dia. 8* looks like an efficient move because it defends the two cutting points at A and B. In spite of this, it is bad. Black will peep with 1 and 3 in *Dia. 9*, and White is left with a clump of stones lacking eye-making potential after Black 5. These stones have now become 'heavy'.



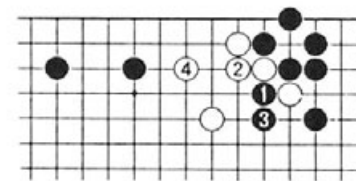
Dia. 10



Dia. 11

Since White 1 in *Dia. 8* results in a heavy shape, it has failed to make *sabaki*. The correct way for White to play after Black 6 in *Dia. 7* is with 1 in *Dia. 10*. White 1 is 'light' because it doesn't defend the cutting points at A and B and treats the marked stones lightly — that is, White is willing to sacrifice them for the greater good.

For example, if Black does cut with 1 in *Dia. 11*, White can make a shape with eye-making potential with the sequence to 8. White has made *sabaki*.



Dia. 12

Black could also cut at 1 in *Dia. 12*. White would then defend at 2. Black must extend to 3 and White jumps to 4 — a wedge has been driven between the two black positions at the top. He also has at least one eye at the top and is out into the center. White has succeeded in making *sabaki*.

sente

A move that must be answered; an offensive move. Compare *gote*.

tesuji

A skillful move which accomplishes some clear tactical objective, such as capturing a group, rescuing one of your own groups, linking up your stones, separating your opponent's stones, or making good shape.

thick

A thick position has few or no defects, i.e., cutting points. Thick positions are useful in that they can be used for attacking. Conversely, thick positions are hard to attack and it should be impossible for the opposing side to make *sabaki* against it.

thin

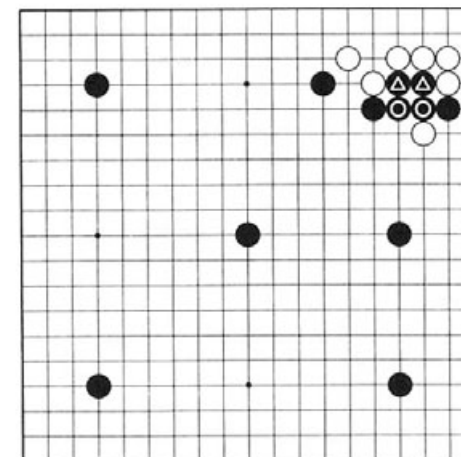
Stones which are weak or widely separated are called thin. Unlike thick groups, stones which are thin are easily attacked.

Chapter One

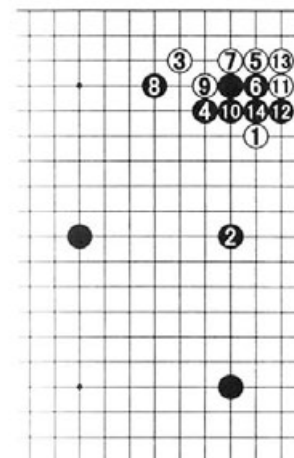
The Efficiency of Stones

1. Introduction

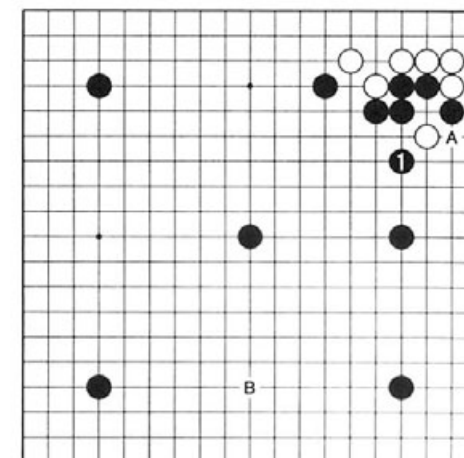
Each stone that you play should work efficiently with its allies and contribute its share to taking territory or projecting influence. Stones that do this have good shape. *Dia. 1* shows a five-stone handicap game. Black must have made a mistake in the sequence that led up to this position because the two triangled stones are 'hiding' behind the circled ones. The circled ones are projecting influence down the right side, but the triangled ones are contributing nothing; they are neither taking territory nor building influence.



Dia. 1



Dia. 2



Dia. 3

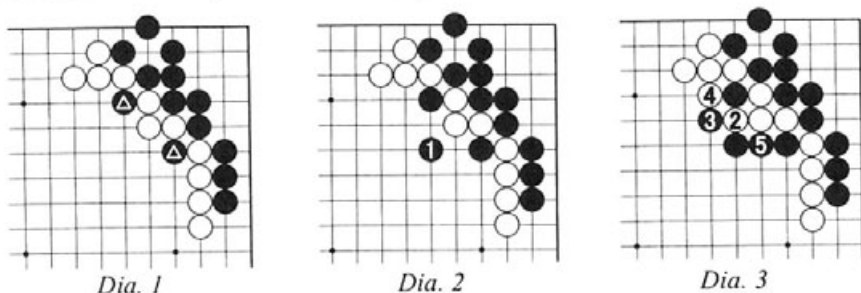
Dia. 2 shows the moves that led up to this position. They are all joseki moves, except the last one, Black 14. Where should have this move been played?

Black 1 in *Dia. 3* is the joseki move. All of Black's stones are now working efficiently projecting influence into the center, and White's access to it is blocked off. Of course, White could link up his lone stone on the right side to its allies above by playing at A, but this move is small, worth less than 10 points. Black would respond by taking a big strategic point at B.

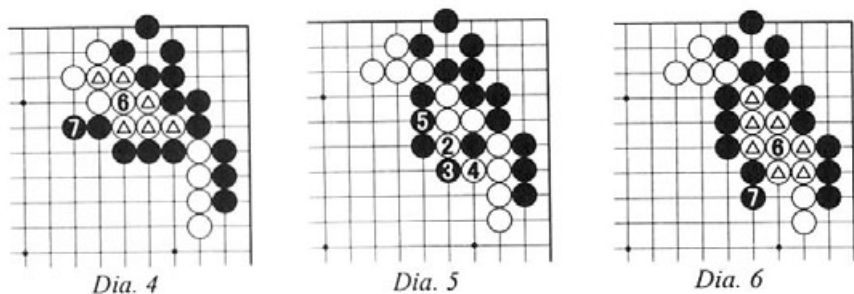
2. Dumplings

There is a word in Japanese for stones like the four marked ones that are clumped together in *Dia. 1* on page 1. They are called *dango*. *Dango* means dumpling. Dumplings (or 'dango', if you prefer to use the Japanese term) are the epitome of bad shape.

In *Dia. 1* below, Black has taken almost 20 points of territory in the corner. White for his part seems to have impressive influence on the outside. However, the two marked stones burden White's position with bad aji.



Black 1 in *Dia. 2* threatens to capture three white stones. White has two ways to save them. He can break out by capturing the stone on the left with 2 and 4 in *Dia. 3*. After Black squeezes with 5 —



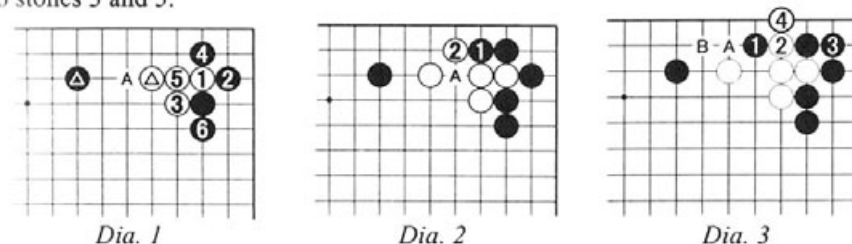
White connects with 6 in *Dia. 4* and the sequence ends with Black extending to 7. White is left with a clump of useless stones (the marked ones along with 6).

The other way for White to escape is to capture the black stone on the right with 2 and 4 in *Dia. 5*. Black squeezes with 5. White then connects with 6 in *Dia. 6* and Black extends to 7. This time the marked white stones and White 6 have the dumpling shape.

The clump of stones in *Dias. 4* and *6* are not taking territory, nor are they projecting influence. They have negligible effect on the game. On the other hand, all of Black's stones, in the corner (taking territory) and in the center (projecting influence), are working efficiently. Dumplings are clearly bad shape.

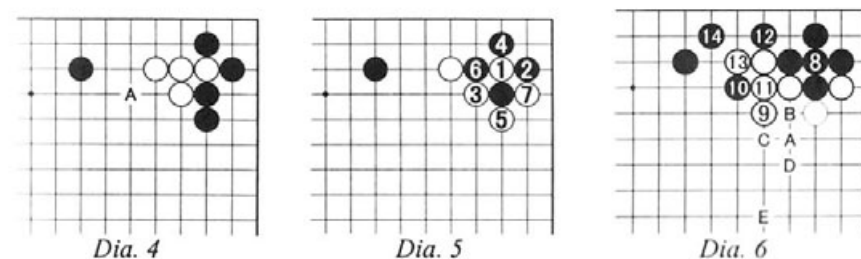
3. Empty triangles

Another example of an inefficient shape is the empty triangle. The sequence in *Dia. 1* shows how this shape can naturally arise. The marked black stone has attacked the marked white one. In an attempt to secure a position here, White attaches with 1 and bulges out with 3. But when White ataris with 4, Black connects with 5. Next, Black extends to 6, securing a position on the right. However, White has ended up with the bad shape known as the 'empty triangle', the shape made by the marked white stone and the two stones 3 and 5.



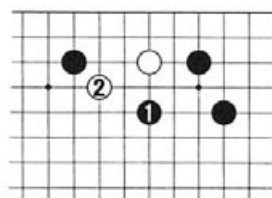
There are a number of reasons why this shape is inefficient; the most important being that it is not easy for it to make eyes. If the marked white stone were at A, these stones would be more resilient. For example, if Black plays 1 in *Dia. 2*, Black almost has an eye at A after he responds with 2. If Black makes a placement at 1 in *Dia. 3*, White pushes in with 2, then descends to 4 after Black connects with 3. If Black A next, White B; if Black B, White A. Either way, the black stone at 1 is captured.

The white shape in *Dia. 1* is unwieldy. Black can attack with moves such as A in *Dia. 4*, robbing this group of its eye shape.

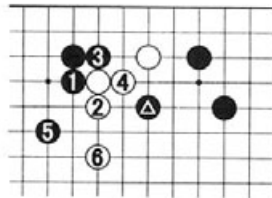


White 1 and 3 in *Dia. 1* were good moves. White went wrong when he connected with 5 in answer to Black 4. This is the move that created the empty-triangle shape. White should have been less attached to his stone at 1 and played the atari of 5 on the outside in *Dia. 5*. White captures with 6 and Black ataris again with 7, forcing Black to connect at 8 in *Dia. 6*. After White defends the cutting points with 9, Black peeps with 10, then links up to his stone on the left with 12 and 14. Black can't expect White to answer the peep at A with B. Instead, he would push with C, forcing Black D. White would then connect at B. Black's stones are heavy. White is threatening to attack them with E.

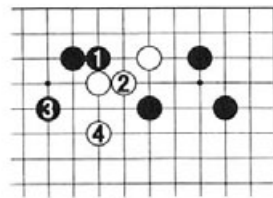
Another example is shown in *Dia. 7*. After Black attacks the lone white stone at the top with 1, White breaks out into the center with 2. How should Black continue?



Dia. 7



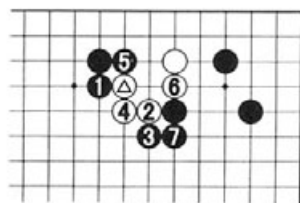
Dia. 8



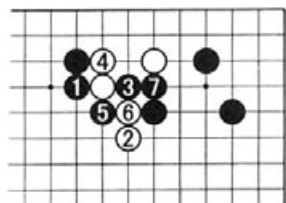
Dia. 9

Black should first push up with 1 in *Dia. 8*, then turn at 3. If White is going to prevent the territory at the top from falling to Black, he must turn at 4. But now White has made an empty triangle. Moreover, the marked black stone is positioned so that these three stones can't make an eye. Next, Black moves out into the center with 5, attacking the white stones and developing influence facing the left.

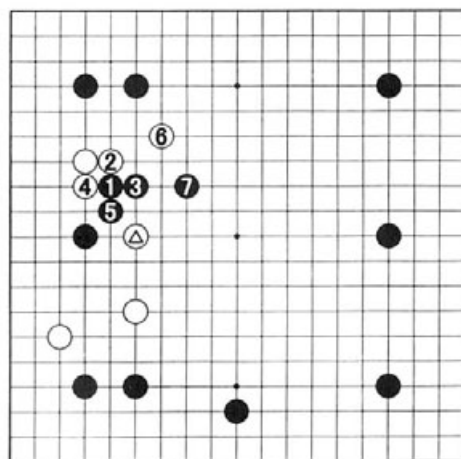
Pay attention to the order of Black 1 and 3 in *Dia. 8*. If Black first pushes along the side with 1 in *Dia. 9*, White can jump to 4 and his shape is better than in *Dia. 8*. The difference between these two diagrams is subtle, but White's stones are more efficiently placed in *Dia. 9*, and the link between White 4 and the two stones below is more secure than in *Dia. 8*.



Dia. 10



Dia. 11

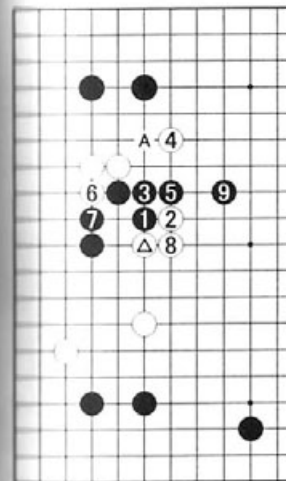


Dia. 12

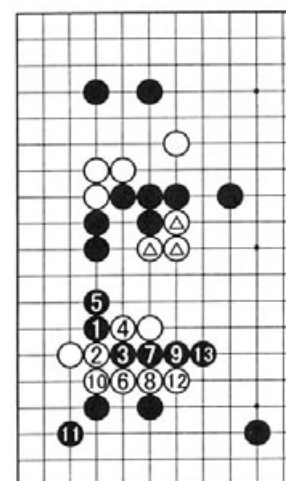
There is another way that White can respond to Black 1 in *Dia. 8*: the diagonal attachment of 2 in *Dia. 10*. White 4 makes an empty triangle shape (2, 4, and the marked stone), and, after the sequence to Black 7, White's stones still lack eye shape.

Finally, White might play 2 in *Dia. 11*, but, after Black 7, White's position collapses.

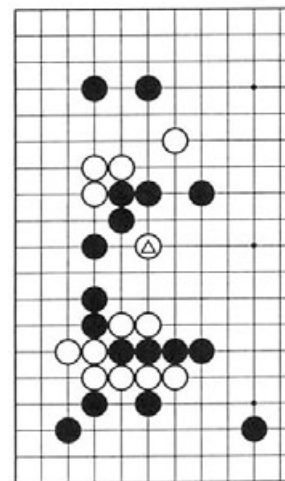
The move at White 4 in *Dia. 10*, played at the apex of the triangle, is called *guzumi* in Japanese. Although it does form an empty triangle, it can, in some positions, be a powerful move. (For White, the result in *Dia. 10* is slightly better than the one in *Dia. 8*). *Dia. 12* shows a position in which this move is effective. White has capped with the marked stone, so Black must get his stone out into the center. He does this by playing the knight's move at 1. Black pushes up at 2. If White extends to 3, Black exchanges 4 for 5, forcing Black to make an empty triangle. White next jumps to 6. Black manages to break out into the center with 7, but White has the initiative and, considering that it is a six-stone handicap game, his stones are working well. Note the position of the marked stone. It is well placed to prevent Black from getting eye shape here.



Dia. 13



Dia. 14



Dia. 15

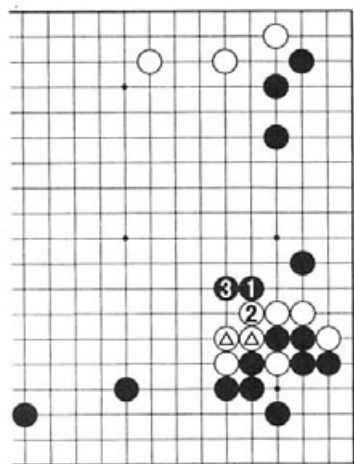
Instead of 3 in *Dia. 12*, Black should have played the diagonal attachment of 1 in *Dia. 13*. Next, Black 3 is *guzumi* and it forces White to escape with his two stones in the upper left by jumping to 4. After Black turns at 5, White exchanges 6 for Black 7, then connects with 8. Black gets his stones out into the center with 9. Next, he can attack the stones above by attaching at A, or he attack the two white stones below with 1 in *Dia. 14*. After the sequence 13, White's three marked stones are under attack.

Why is *Dia. 13* better for Black than *Dia. 12*? If Black were to play the sequence in *Dia. 14* after *Dia. 12*, *Dia. 15* would be the result. In *Dia. 15*, White is burdened with only the marked stone to save or sacrifice, while in *Dia. 14* he is burdened with the three marked ones. Consequently, he can more easily discard the single marked stone in *Dia. 15* than he can the three in *Dia. 14*. We say that the single marked stone is lighter than the three marked ones. In other words, White's marked stone in *Dia. 15* is light, while the three marked ones in *Dia. 14* are heavy.

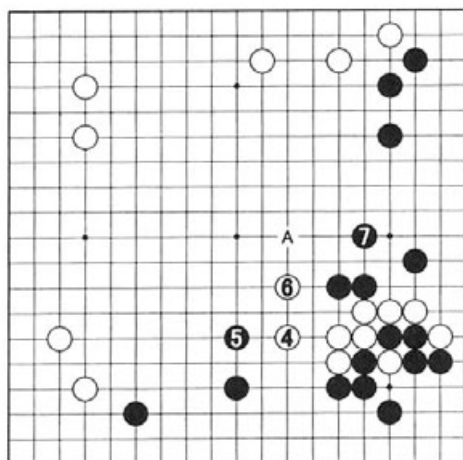
4. Heavy stones

Stones which have bad shape are often referred to as heavy. Heavy stones cannot easily make eye shape, so they make good targets for attack. Attacking such stones can result in profit for the attacker. Here is an example.

In *Dia. 16*, Black peeps with 1, forcing White to connect with 2. After Black 3, White's stones are heavy (note the inefficient empty triangle made by the marked stones and White 2). There are too many stones to give up, so White must take his chances and run away into the center.



Dia. 16



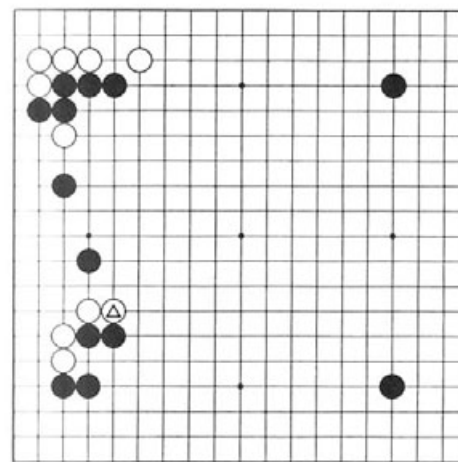
Dia. 17

White jumps to 4 in *Dia. 17*, but Black attacks with 5, driving White into the center of the board. At this point Black discontinues the attack and comes back to secure his position with the shape move of 7.

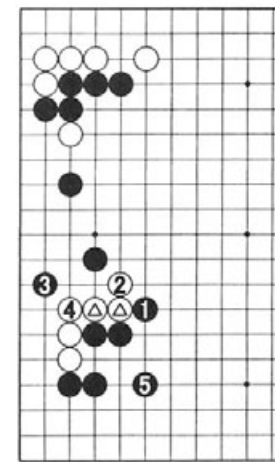
What is the result of this seven-move skirmish? Most important is that Black has reinforced the right side. What had previously been an overstretched extension down the right has good prospects of becoming secure territory. In addition, Black has strengthened his thin three-space extension at the bottom left with 5.

For his part, White has only been defending and has failed to make any gains in territory or influence. From his solid base on the right Black is waiting to continue the attack by capping at A. If White jumps to A, Black has sente and plays elsewhere, waiting for an opportunity to attack the vulnerable white stones in the lower right quadrant.

In *Dia. 18*, White has just pushed up with the marked stone. How can Black make White's stones heavy?



Dia. 18



Dia. 19

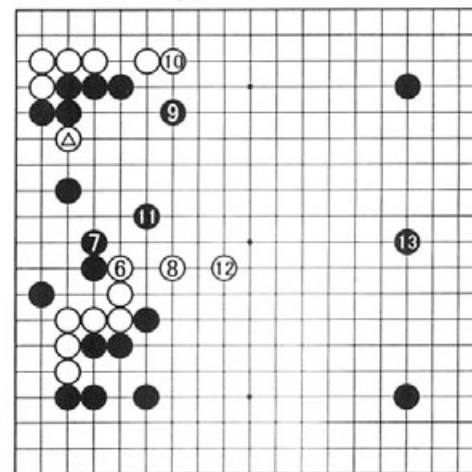
Black 1 in *Dia. 19* forces White to turn at 2, leaving him with an empty-triangle shape (2 and the two marked stones). Black next peeps at 3, expanding his territory on the left side, forcing White to connect at 4 and restricting his eye space. Black now falls back to 5 to give his own stones shape and to defend the territory at the bottom.

The shape of White's stones in *Dia. 19* are typical of a heavy shape: they are just a string of stones with Black occupying most of the points White needs to make eye shape. There are too many stones for White to abandon, so he must run away into the center.

After White exchanges 6 for 7 in *Dia. 20*, he moves into the center with 8 and 12. But, while White has been escaping, Black has been expanding his territory on the left side with the sente moves of 9 and 11 and incapacitating the marked stone. Finally, Black discontinues the attack to take a big point on the right side with 13.

Just as in the example shown in *Dia. 16* and 17, White has gained nothing. All he was able to do was to escape into the center with his heavy stones, while Black leisurely expanded and secured territory.

It is important to know when to stop attacking. A common mistake that amateurs make is that once they start an attack they feel compelled to continue, thinking — perhaps subconsciously — that the attack has failed if they haven't killed the stones they are attacking. A better way to think about attacking is to attack as long as you

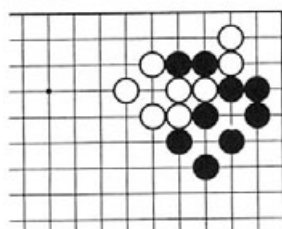


Dia. 20

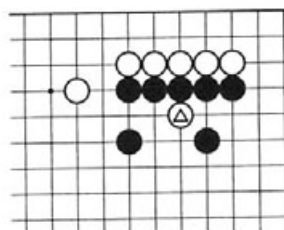
can make some kind of a profit, such as securing territory, reinforcing weak stones, or building influence. Once there are no longer any profitable moves to be made, take sente and play a big move, such as Black 13 in *Dia. 20*.

5. Thickness

Positions that have few or no defects (cutting points) are called thick. With no defects to exploit, thick positions are hard to attack, so they must have good shape. Since thick positions are unlikely to come under attack, they are also useful as a base from which to launch attacks.



Dia. 1



Dia. 2

The black stones in *Dias. 1* and *2* are examples of thick positions. In *Dia. 1*, both the black and white stones are so rich in eye shape, that it is hard to imagine either of these groups dying. The black stones in *Dia. 2* are also thick, and, though their eye shape is not as obvious as in *Dia. 1*, they are so strong that they will overwhelm any stones — such as the marked one — that come near them.

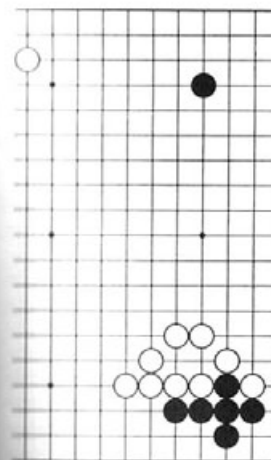
Beginners often find it difficult to appreciate the value of thickness. They will prefer the secure territory White has gained in *Dia. 2*, but fail to appreciate Black's impressive thickness. It is certainly easier to handle secure territory: all you have to do is defend it. However, handling thickness requires a certain amount of skill.

The following four principles can guide you in using the thickness you have made in your games:

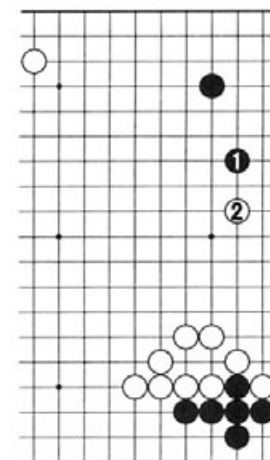
- Don't approach thickness!
- Don't use thickness to make territory!
- Use your thickness to attack!
- Drive your opponent's stones in the direction of your thickness!

These four principles are closely related. Let's look at some examples in which they can be applied.

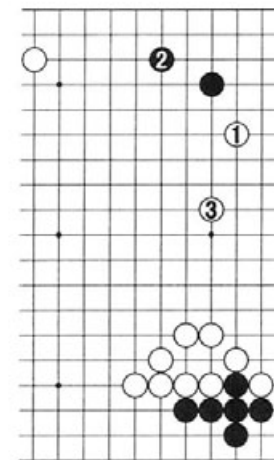
In *Dia. 3*, White's stones in the lower right are extremely thick and they radiate influence throughout the board. Where should Black play?



Dia. 3

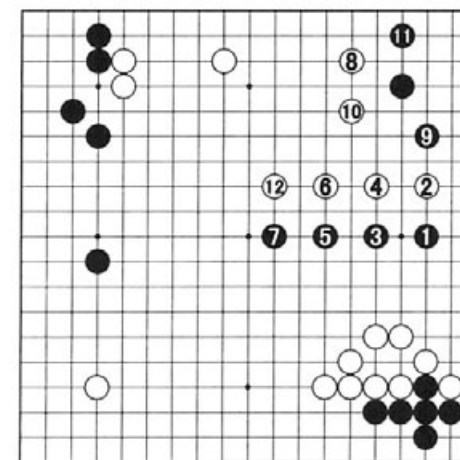


Dia. 4



Dia. 5

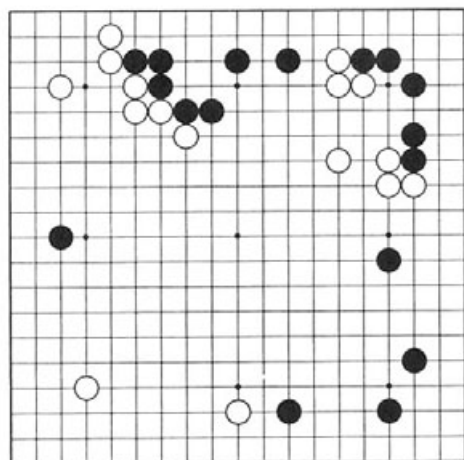
Paying attention to the first proverb, Black doesn't want to play too close to the thick white stones, so he makes a corner enclosure with 1 in *Dia. 4*. The checking extension of White 2 seems to be a natural response, but this it is a little too close to White's massive thickness below. Ideally, White would like to approach with 1 in the upper right in *Dia. 5*, then extend to 3 on the fourth line. White's stones on the right side are working well.



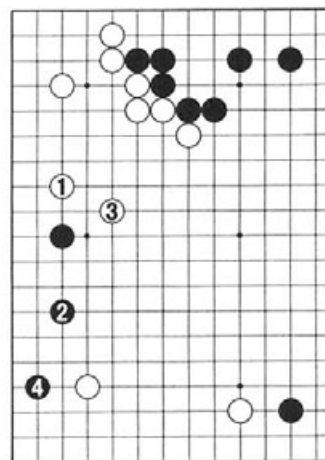
Dia. 6

Black 1 in *Dia. 6* rushes headlong into White's thickness. This can't be a good move. White invades with 2, and Black has to run away with the sequence to 7. Next, White switches to the top with 8, and, up to 12, he has made a moyo at the top. The four black stones below are still without a base, while the thick and secure white stones below are glaring up at them, looking for a chance to attack.

In *Dia. 7*, it is White's turn to play. He has a thick position in the upper left, so his focus of attention is the black stone on the left side. How should he attack it?

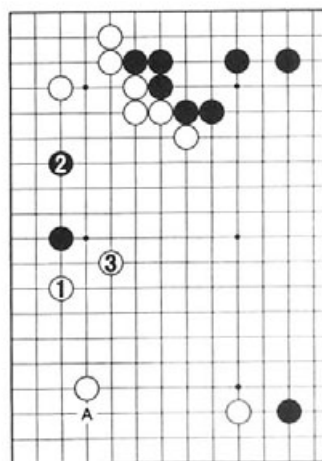


Dia. 7



Dia. 8

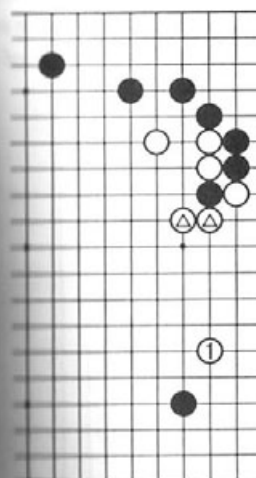
The checking extension of White 1 in *Dia. 8* may look like a good move because it stakes out territory from White's thickness above and attacks the black stone. But Black 2 and 4 stake out territory in the lower left, taking it away from White, and attack the stone on the 4-4 point. White 1 violates the second principle on page 8: it has used thickness to make territory. Instead, White should have followed the third principle and used it to attack with White 1 in *Dia. 9*. If Black extends to 2, White can jump to 3, mapping out a moyo below, and Black's two stones above are still under attack. White next aims to secure territory with A.



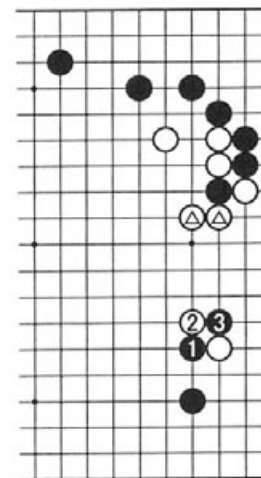
Dia. 9

6. Overconcentrated stones

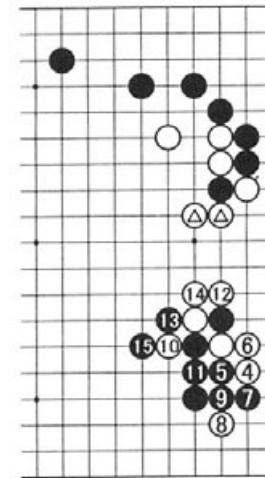
It is certainly good to have thick stones on the board, but there is one thing you have to be careful of: thick stones can give rise to positions where you have too many stones taking too little territory. This is inefficient. Here is an example.



Dia. 1



Dia. 2



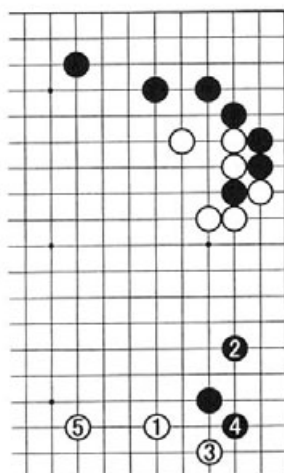
Dia. 3

White 1 in *Dia. 1* looks like a nice extension from the thick marked stones above. However, it is a mistake. Black attaches with 1 in *Dia. 2*. When White hanes with 2, the cut of Black 3 is the tesuji. White continues with the diagonal move of 4 in *Dia. 3* and the sequence to Black 15 is a joseki. However, this result is bad for White. The two marked stones and the ones at 12 and 14 are too close. White's position is extremely thick, but his stones are overconcentrated. The territory between the marked stones and the ones at 12 and 14 is worth only about eight points and all of White's territory around here is worth about 15 points. But Black's territory at the top alone is worth more than this. Besides, he also has mapped out the territory in the lower right corner, so Black has come out way ahead in this skirmish. Even though the white stones at 8 and 10 create some bad aji for Black, overall, his stones are working efficiently, staking out territory and radiating influence. On the other hand, White's stones are clumped together, doubling up on their work.

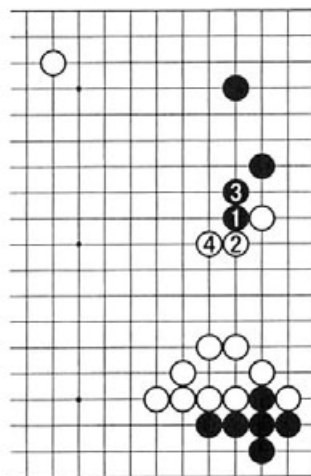
The moves in the last three diagrams seemed quite natural for both Black and White. Neither side made any tactical errors. But Black got a good result and White didn't. White's mistake was strategic. He failed to follow two of the fundamental principles of thickness on page 8: 'Don't use thickness to make territory!' 'Use thickness to attack!'

With 1 in *Dia. 1*, White used his two thick stones to make territory. Instead, he should have looked for a way to use this thickness to attack.

White 1 in *Dia. 4* is the correct direction. Black 2 is the expected response, but this move is approaching White's thickness above, violating the other principle on page 8: 'Don't approach thickness!' By playing 1, White is obeying the other principle regarding thickness: 'Drive your opponent in the direction of your thickness!' If Black extends to 2, White can secure a position at the bottom with 3 and 5. The territorial balance on the right side is intact. The black and white positions at the top balance each other out, as do the black and white ones at the bottom. White's result here is clearly superior to the one he got in *Dia. 3*. Many of our readers would profit well to contemplate these last four diagrams.



Dia. 4



Dia. 5

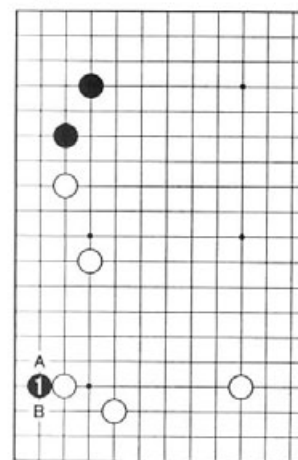
In *Dia. 4* on page 9, we stated that White 2 was a little too close to White's thickness. However, in the next diagram (*Dia. 5*) we stated that White 3 was working well with the other stones on the right, even though White 2 in *Dia. 4* and White 3 in *Dia. 5* were the same distance from White's thickness below. This is not a contradiction. After *Dia. 4* on page 9, Black can attach with 1 in *Dia. 5* on this page. If White continues with 2 and 4, these stones will be too close to his thickness below. In other words, White's position will be overconcentrated.

7. Sabaki

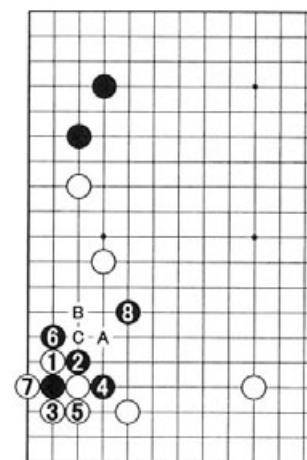
There are times when you will find your stones outnumbered in one part of the board. Consequently, it will be hard to make territory and the best you can hope for is to erase part of your opponent's territory and make good shape, hopefully rich in eye potential, with your invading stones. If these stones are attacked, they can easily make eyes or escape. This technique is known as *sabaki* in Japanese. When making sabaki, sacrificing and squeezing are common techniques.

In *Dia. 1*, White's moyo dominates the lower left part of the board. The attachment of 1 is one way for Black to reduce it. Let's look at two of White's responses: A and B.

If White blocks with 1 in *Dia. 2*, Black cuts with 2. After White ataris with 3, Black plays forcing atari with 4 and 6. White captures with 7 and Black jumps lightly to 8.



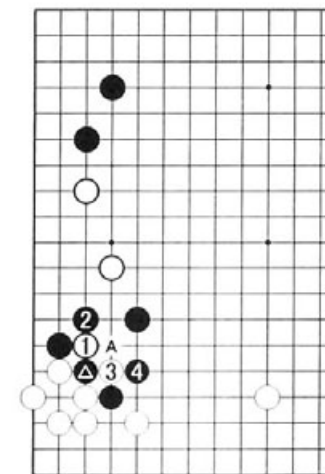
Dia. 1



Dia. 2

What do we mean by 'lightly'? Black 8 does not defend the stones at 2, 4, and 6. White can atari and even capture some or even all of them. But Black is willing to sacrifice them. These are the stones that Black is treating lightly. But the stone at 8 will become important in erasing White's moyo, and the 'light' stones will assist the stone at 8 by 'running interference' for it. You should note that Black has lost nothing by playing 2, 4, and 6 because, for every move Black has made with these light stones, White has made a move inside his own territory. You should also note that if Black had played 8 at A, White would peep at B, forcing Black C, and the black stones would be heavy.

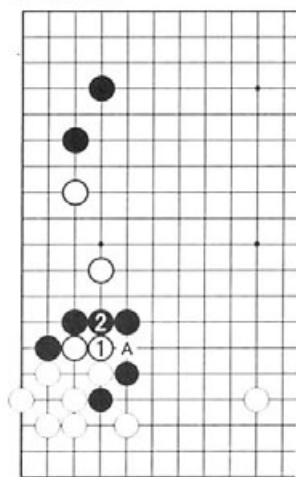
Suppose White ataris the marked stone with 1 in *Dia. 3*. Black ataris with 2 and White captures with 3. Next, 4 puts Black on the verge of getting good shape. That is, he threatens to atari at A, and, if White doesn't connect at the marked stone, a black capture there would give Black's stones eye shape.



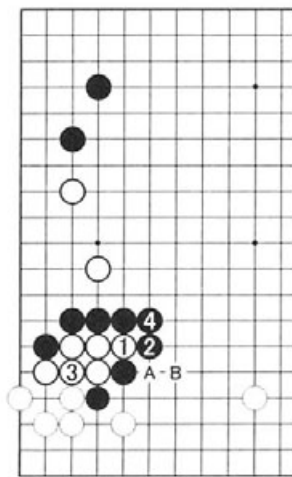
Dia. 3

If White plays at 1 in *Dia. 4*, Black will connect at 2 and he gets a thick position facing up the left side; the white stones above have suddenly become thin. Later, Black has the option of an atari at A, making thickness facing the right.

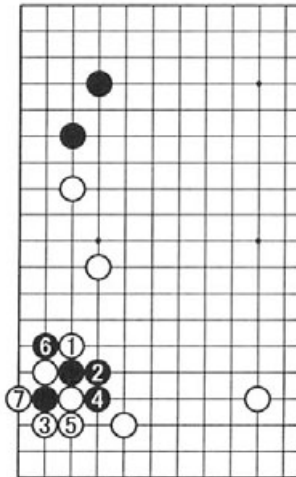
It is not a good idea for White to push in with 1 in *Dia. 5*. Black ataris with 2, then connects with 4. Black's thickness in the center is increasing and White's stones behind it have become an inefficient dumping shape. Moreover, Black's increased thickness makes the White stones above even thinner. If White A, Black increases his thickness even more with B, sacrificing another stone.



Dia. 4



Dia. 5

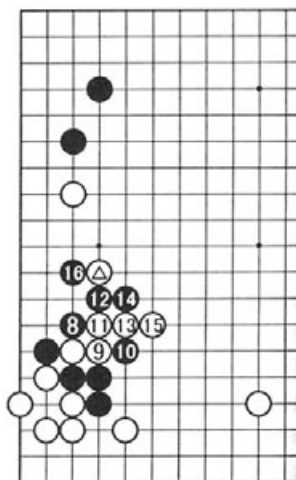


Dia. 6

As these diagrams show, directly attacking the black stones with a move like 1 in *Dia. 3* only helps Black make good shape or thickness (which is another form of good shape). In any case, Black 8 in *Dia. 2* is a resilient move, and White has to accept that Black has established a position in an area that was once part of his moyo. Instead of attacking these stones, White should think about defending his two isolated ones above.

Going back to White 3 in *Dia. 2*, what should Black do if White ataris with 1 in *Dia. 6* instead? Since White 1 is atari, Black has to extend to 2. After White captures a stone with 7 —

Black makes a series of ataris with the sequence to 14 in *Dia. 7*. He then hugs the marked stone with 16 and it is Black who dominates the left side instead of White. In spite of the gains White has made at the bottom, Black has come out of this exchange much better than White.



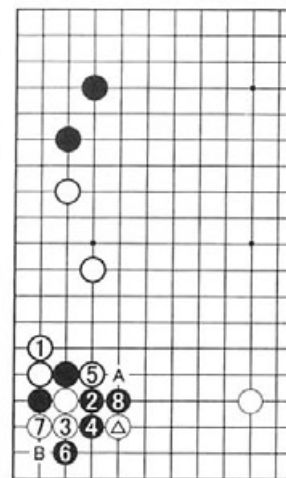
Dia. 7

White could quietly draw back with 1 in *Dia. 8*. This protects White's territory on the left, but Black can establish a position at the bottom with the sequence to 8. Black has a lot of aji that he can exploit, for instance, at A or B, so his stones here are quite resilient and, hence, they have good shape.

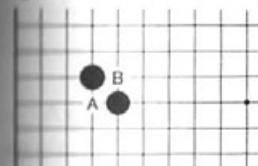
Readers should note the stones at 2, 4, and 8, although similar in shape, do not form an empty triangle. This is because the marked stone is filling it, so it is not empty. Let's digress and explain how the term 'empty triangle' arose.

In *Dia. 9*, the two diagonally placed stones are connected because the points A and B are miai. That is, if White plays at A, Black can ensure a connection with B; if White B, Black A. In *Dia. 10*, the marked stone is unnecessary to ensure a connection because White hasn't made a threat to split these stones with a move at A, so this shape is called an empty triangle. It is bad shape because the marked stone is unnecessary.

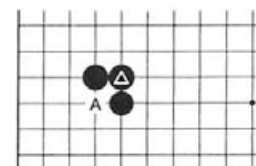
In *Dia. 11*, the marked white stone has been played, so Black must play his marked stone to ensure a connection. We can call this a 'filled triangle'. It is an efficient shape because Black has not made an unnecessary move.



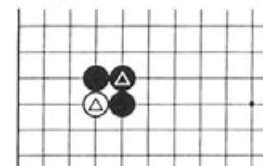
Dia. 8



Dia. 9

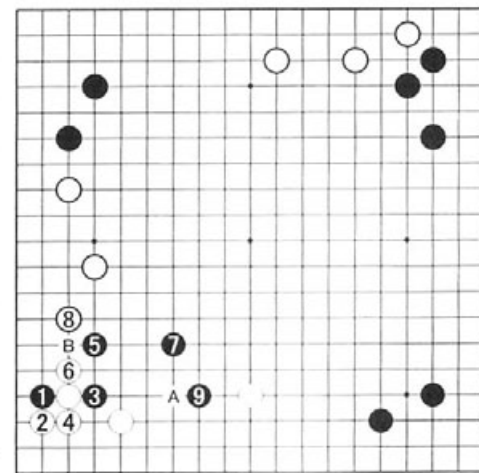


Dia. 10



Dia. 11

Finally, let's look at White B in *Dia. 1* on page 13. After White 2, the attachment of Black 3 is the tesuji. White 4 is the usual response. Jumping to Black 5 is essential as is White 6. Next, Black jumps lightly to 7 and, if White 8, Black 9 isolates White's stones on the right from its allies on the left. White's moyo has been wiped out. If White 8 at A, Black will block at B and the two white stones on the upper left side are isolated from their allies below. This is a good example of making sabaki with a series of light moves.



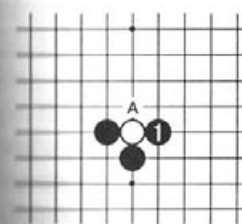
Dia. 12

Chapter Two

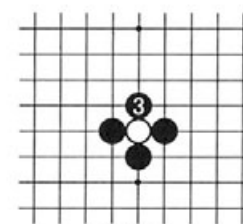
Examples of Good Shape

1. Ponnuki

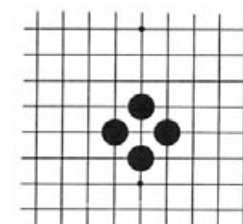
Ponnuki is the shape that results when a stone is captured by four opposing stones. For example, Black 1 in *Dia. 1* ataris a white stone. If White doesn't extend to A, Black will capture it with 3 in *Dia. 2*, and the resulting shape, shown in *Dia. 3*, is a ponnuki. This shape efficiently makes an eye. In this sense, it is the most basic shape of the game. It is so highly regarded that there is a proverb which states, 'Ponnuki is worth 30 points.' Whether or not this proverb is true depends on the position, but a ponnuki facing the center in the early stages of the game is no doubt of great value for its attacking as well as its territorial potential.



Dia. 1

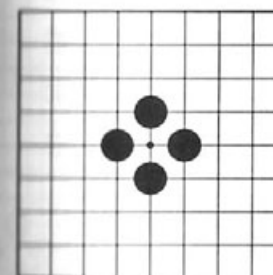


Dia. 2

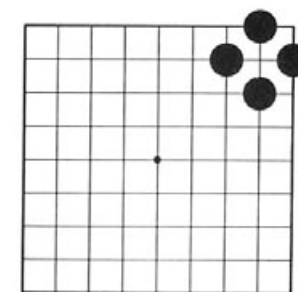


Dia. 3

A ponnuki wields considerable influence when it is in the center of the board. For example, if Black were to start a game on a 9x9 board with the handicap of a ponnuki in the middle of the board in *Dia. 4*, with correct play by Black, White would not be able to make a living group anywhere on the board. Therefore, this ponnuki would be worth not 30 points, but 77 points.



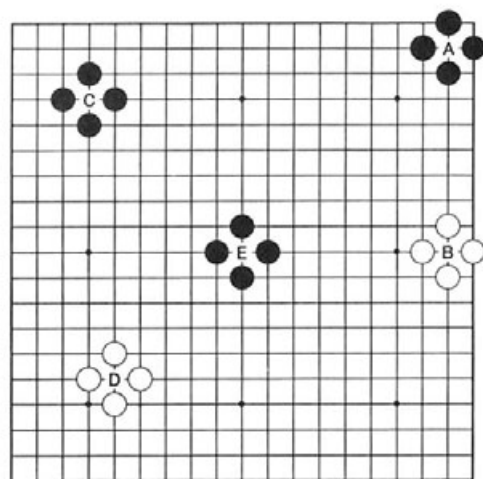
Dia. 4



Dia. 5

However, if Black's ponnuki handicap were in the corner, as in *Dia. 5*, it would not be so influential. White could not only make a living group, he would have a good chance of winning against a weaker player.

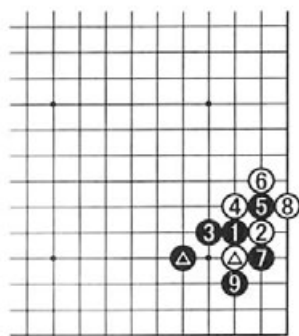
On the standard 19x19 board, a ponnuki does not wield that much influence. The ponnukis at A and B in *Dia. 6* are obviously worth far less than the ones at D and E. The ponnuki at A is particularly ineffective in that it only has influence on the upper right side and at the top right, while the ponnuki at E is the most powerful because it is radiating influence throughout the board. As a general guideline, we say that a ponnuki in the center, such as the ones at C, D, and E, are worth about 30 points. In each of these ponnukis, the player has invested four moves to



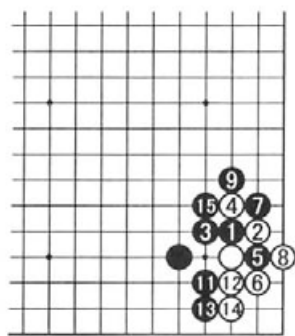
Dia. 6

capture one stone (which counts as one move). The difference is three moves. In other words, a player really plays three moves to score about 30 points, or 10 points a move. This is good because on average a move is worth about seven or eight points in the opening.

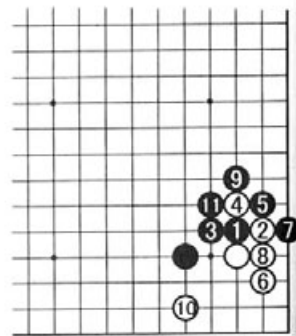
After the marked stones have been played in *Dia. 7*, the sequence to Black 9 is a basic joseki. Black seems to cut on the wrong side with 5, but this move ensures that he will capture the marked white stone. White has no choice but to capture the cutting stones with 6 and 8. Black secures the corner with 9 and the joseki comes to a pause. Black's corner looks fairly big, while White has only captured a stone. But this is a big capture because it makes the ponnuki shape. White's position is rock solid because he has a nearly indestructible eye and there should be no problem making another one for these four stones. Moreover, White ends with sente.



Dia. 7



Dia. 8

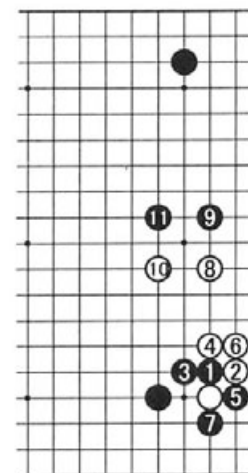


Dia. 9

After White 4, Black could also cut at 5 in *Dia. 8*. White captures with 6 and 8, and Black sets up a ladder with 7 and 9. Obviously, this variation only works if the ladder is good for Black. White plays 10 elsewhere and Black captures with 15, possibly exchanging 11 and 13 for White 12 and 14 first.

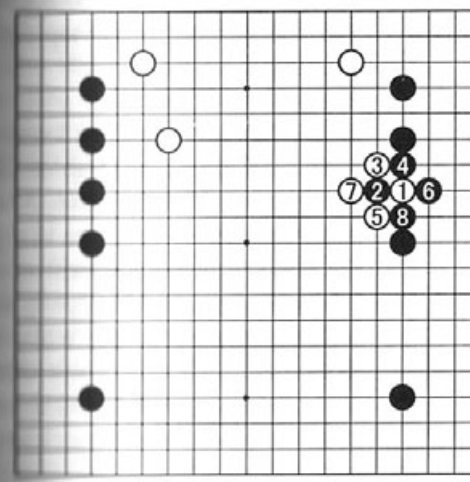
It is not a good idea for White to play at 6 in *Dia. 9* instead of 6 in *Dia. 7*. White's aim is to slide to 10. Black gets an extremely thick ponnuki shape with 9 and 11, while White's stones are rather thin. Black has a clearly superior position.

Likewise, instead of capturing with White 6 in *Dia. 8*, some players might want to connect with 6 in *Dia. 10*. However, this leads to a terrible result. After Black 7, White now needs another move at 8 to defend his three stones on the right. But Black 9 becomes a strong attacking move because White's stones still lack eye shape. If you compare this diagram with *Dia. 7*, you should understand how effective the ponnuki is in securing stones.



Dia. 10

The power of the ponnuki shape lies in the stable position it creates. Stones in the center of the board often derive their stability from the eye space they have in the corners and on the sides. The reason a ponnuki shape is so strong when it appears in the center is because of its inherent stability.

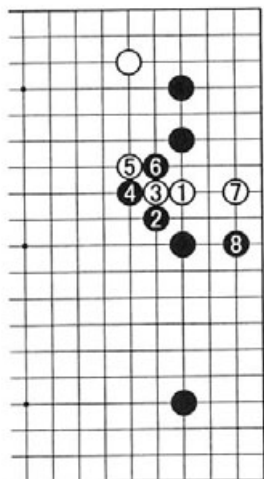


Dia. 11

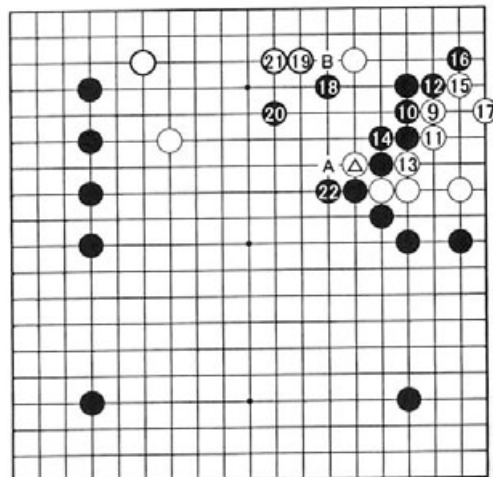
The position in *Dia. 11* is the start of a six-stone handicap game. White invades at 1. If Black is intimidated by White's strength, he might think that he is in dire straits and link up his stone along the right side with the sequence to 8. He might feel he has succeeded because he has secured some territory on the right. However, the influence of the ponnuki White gets in the center of the board more than makes up for Black's territorial gain.

How do you think Black should answer White 1 in *Dia. 11*?

Against White 1, Black should attack with 2 and 4 in *Dia. 12*. White 5 is the proper move here. Black cuts with 6 and White jumps down to the second line with 7. Next —

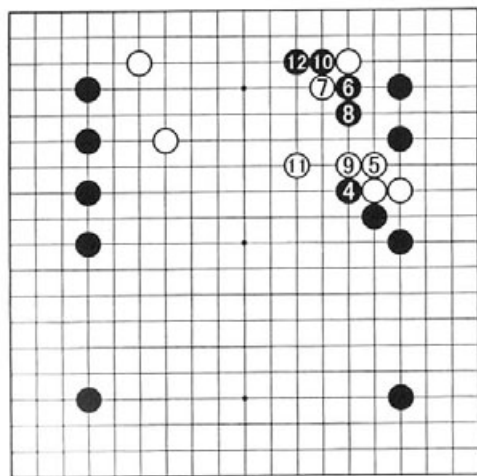


Dia. 12



Dia. 13

The sequence to White 17 in *Dia. 13* is a handicap joseki. White lives in the upper right, but Black can now switch to the shoulder hit of 18 and take the initiative in the center. After 22, Black has a superior position. He is thick in the center and his influence radiates in the direction of the bottom part of the board. If White rescues his marked stone by playing 19 at A, Black takes a big piece of territory in the top right with B.

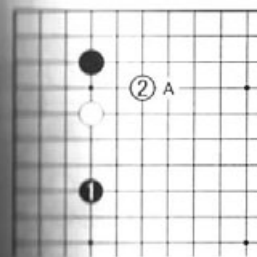


Dia. 14

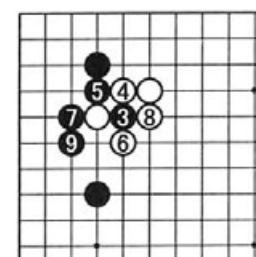
If Black answers White 4 with 5 in *Dia. 14*, Black will lean on the white stones at the top with 6. After Black 8, White's stones are heavy, but they are too big to sacrifice, so White turns at 9. Black keeps up the pressure with 10, forcing White to jump to 11. But now Black takes control of the top with 12. White has no territory and his stones lack strategic cohesion.

— 20 —

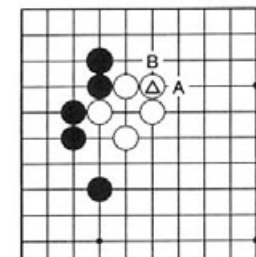
In answer to the two-space pincer of Black 1 in *Dia. 15*, White presses with the small knight's move at 2. Nowadays, this move is not seen very often, but there is a recent example of this move in section three of this chapter. More common is to press with the large knight's move at A. Next —



Dia. 15



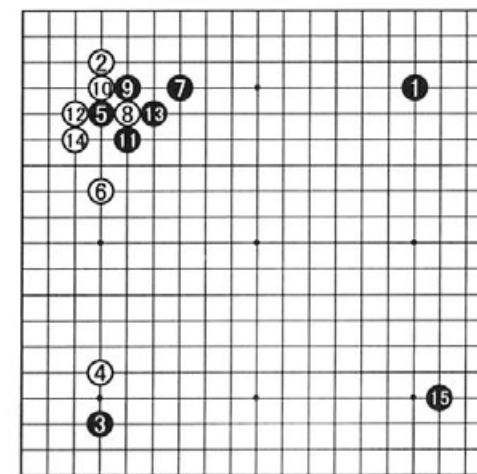
Dia. 16



Dia. 17

Black attaches with 3 in *Dia. 16* then, after White 4, crosscuts with 5. White catches a stone in a ladder with 6 and captures it with 8 in response to the atari of Black 7. Black next secures the territory on the left with 9. The result is shown in *Dia. 17* and it is not considered good for White because the marked stone is not necessary. The ponnuki is already a strong shape, but the marked stone adds nothing to it; it is a wasted move. A white stone at A or B instead would have added to the eye shape of these stones, making them thicker.

Dia. 18 shows a game between Hashimoto Shoji (white) and Rin Kaiho. Black answered White 6 by pressing with the large knight's move of 7. The game continued to White 14 in *Dia. 16* and Black next occupied the empty corner with 15. In spite of White's secure territory in the upper left, Black was satisfied with this result because his stone at 7 is working efficiently with his ponnuki to make a thick position in the top left.



Dia. 18

The position in *Figure 1* arose in Game Six of the 2002 Kisei title match between Ryu Shikun (white) and O Rissei. It is a good example of how professionals fight to make good shape. Black has mapped out a moyo on the right and White played the marked stone to erase it. Black has to get as much the territory as he can from his moyo, so he severely attaches with 1. White 2 is a tesuji; Black responds with 3.

Against Black 1, the hane of White 2 in *Dia. 19* seems natural, but Black crosscuts at 3. If White ataris with 4 and 6, followed by the diagonal connection of 8, Black will peep with 9 and 11, then engulf White's stones with 13. White ends up with a clump of heavy stones with nowhere to run except into thick black positions.

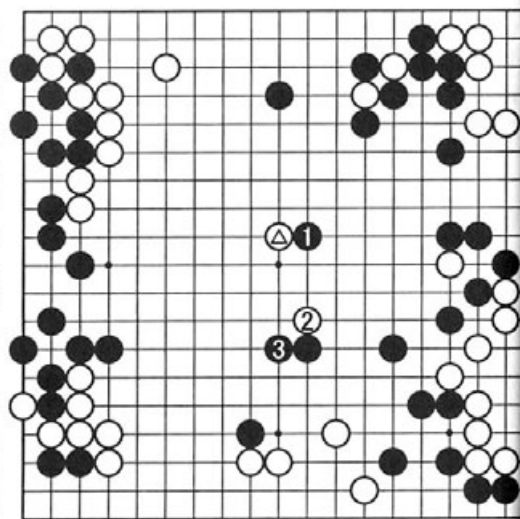
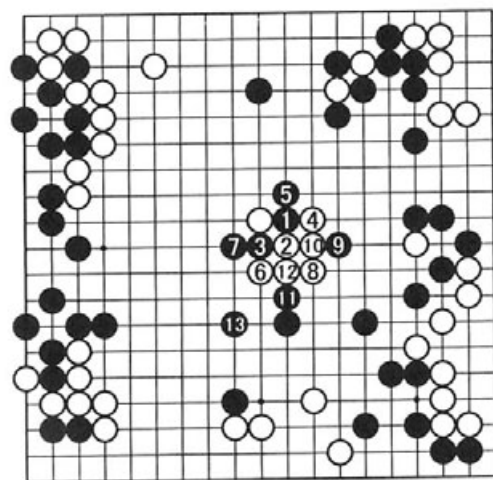
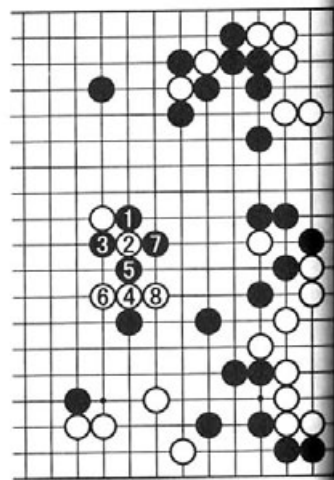


Figure 1 (1-3)



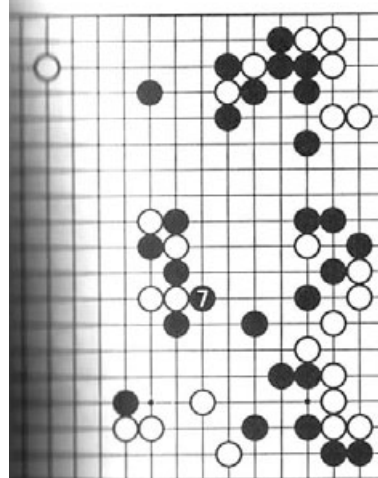
Dia. 19



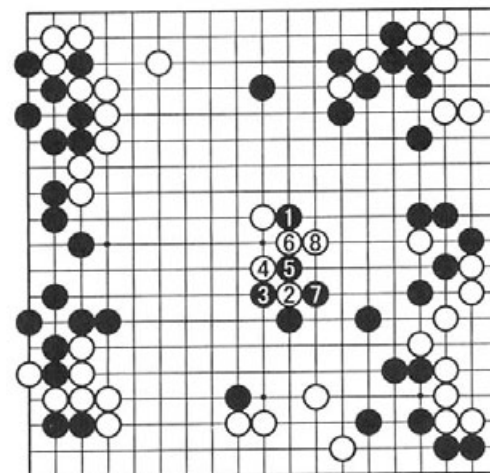
Dia. 20

After Black 3, the attachment of White 4 in *Dia. 20* no longer works. Black ataris with 5. If White extends to 6, Black can capture with 7 and get a wonderful ponnuki in the center of the board that works perfectly with his thickness at the top and on the right. On the other hand, White's three stones at 6, 4, and 8 will not be able to take control of any territory below because it is too wide open.

Instead of 7 in *Dia. 20*, Black would probably play 7 in *Dia. 21*; White's position is even worse than *Dia. 20*.



Dia. 21



Dia. 22

White's only hope is to attach at 2 in *Figure 1*, Black has no choice but to extend to 3. If he resists with the hane of 3 in *Dia. 22*, White also hanes with 4. Black can make a ponnuki with 5 and 7, but this is a case where a ponnuki is not worth very much. First, it is too close to Black's stones on the right. Second, there is not much potential for attacking or making territory at the bottom, since White's stones are thick below. On the other hand, White has made a thick position above with 6 and 8, neutralizing Black's moyo, and these stones are virtually immune to attack.

After Black 3 in *Figure 1*, the game continued with the exchange of white 4 for Black 5 in *Figure 2*. White then hanes with 6 and, after Black cut with 7, played an atari with 8 and drove a pole through the black position with 10 and 12. After Black 13, White hanes with 14 and Black squeezed with the sequence to 23. Next—

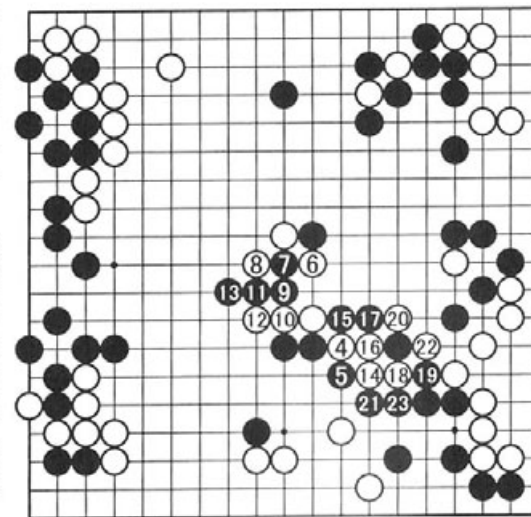


Figure 2 (4-23)

After White connects at 24 in *Figure 3*, Black cuts off the white stones with 25. White forces with 26 to 30 then captures a stone with 32 to make a ponnuki in the center of the board. This is a big success because this ponnuki neutralizes Black's thickness at the top. In addition, the four black stones to the left are floating without a base. This more than makes up for the eight stones White has lost on the right. After exchanging 33 for 34, Black plays 35 to secure territory at the top.

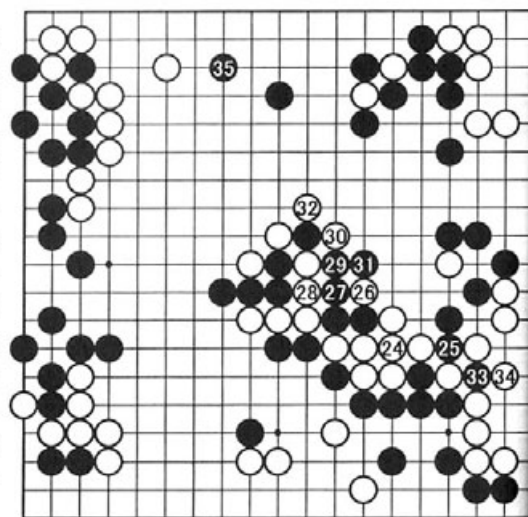


Figure 3 (24-35)

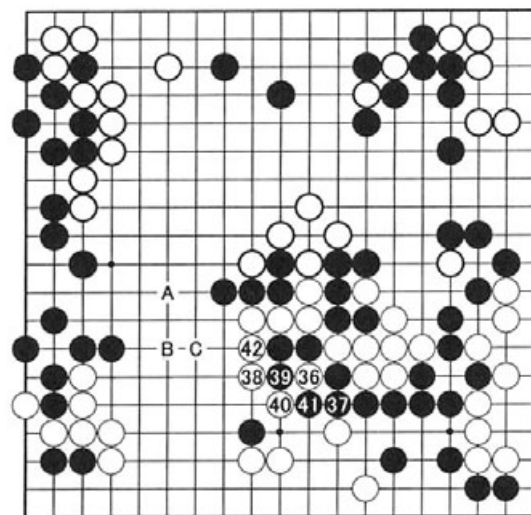
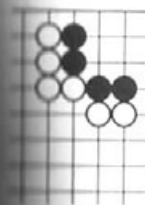


Figure 4 (36-43) 43: at 36

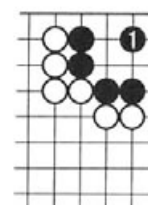
White now takes this opportunity to utilize the aji of his dead stones on the right and build up strength at bottom by squeezing with the sequence to 42 in *Figure 4*. After Black connects at 43, White has a won game if he plays the sequence A-Black B-White C. Black's four stones in the center are in trouble. White's thickness in the upper left together with his ponnuki in the center will make it very difficult for these stones to escape.

2. The mouth shape

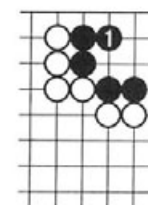
Black can live with his four stones in the corner in *Dia. 1* if he plays on the vital point. However, he can't play on just any point; he must play on the point that gives these stones good shape, and Black 1 in *Dia. 2* is only the move that does this. If White were to play on that point, the black stones would die.



Dia. 1



Dia. 2



Dia. 3

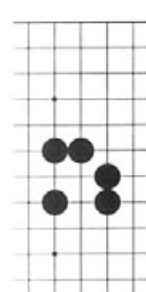


Dia. 4

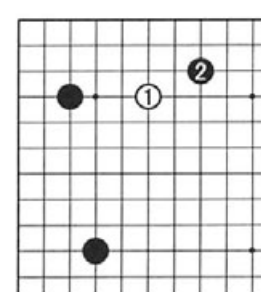
In fact, if Black plays a move on any other point, White would kill the black stones. For example, although Black 1 in *Dia. 3* defends the cutting point, this move leaves the black stones with bad shape. White kills them with the sequence to 10 in *Dia. 4*. The sequence in *Dia. 5* is another variation. You should confirm that the only way for the black to live is to make good shape by playing on the vital point of 1 in *Dia. 2*.



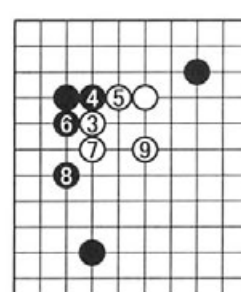
Dia. 5



Dia. 6



Dia. 7

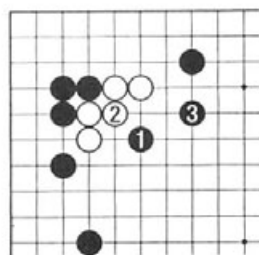


Dia. 8

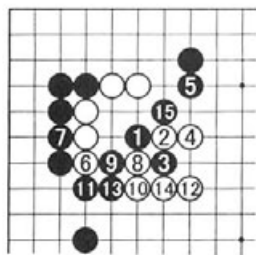
The shape made by the black stones in *Dia. 6* is a fundamental shape and it is called the 'mouth shape'. It is the same as the one made by Black 1 in *Dia. 2*. It was efficient enough to give the black stones there life and it is no less valuable when it occurs in the center of the board.

After the exchange of White 1 for Black 2 in *Dia. 7*, the white stones are outnumbered, so White is not concerned here about territory. Rather, he wants to secure a position for these stones so that they won't come under attack. In other words, he wants to make good shape. The continuation to Black 8 in *Dia. 8* is a joseki. However, White still needs to defend with 9, making the mouth shape. White's stones are now firmly anchored in the center with at least one eye.

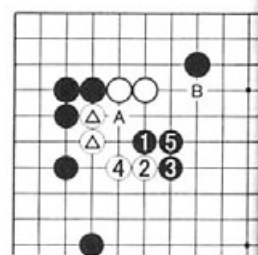
White must not omit 9 in *Dia. 8*. If he does, Black will strike at the vital point with 1 in *Dia. 9*, aiming to cut at 2. If White connects with 2, Black jumps to 3, leaving the five white stones heavy and under a severe attack.



Dia. 9



Dia. 10



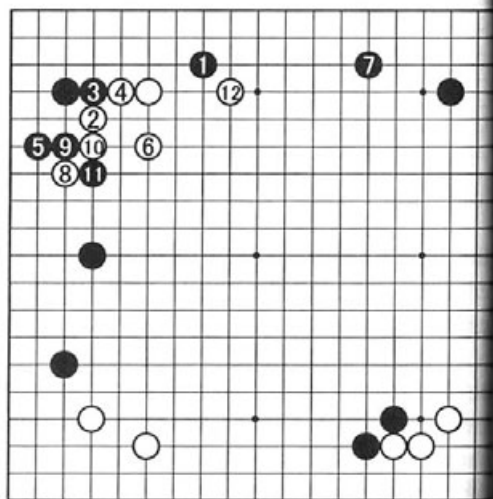
Dia. 11

In response to Black 1, White might resist with 2 in *Dia. 10*. Black hane at 3. After White 4, Black 5 is the vital point. Black 11 threatens to capture three stones, but White can't connect, so he abandons them and makes the mouth shape in the center with 12. Black exchanges 13 for 14, then takes a huge profit in the corner with 15. This result is completely unsatisfactory for White.

If White attaches at 2 in *Dia. 11*, Black exchanges 3 for White 4 then connects at 5. White is still left with the cutting point at A. After Black 1, White should abandon the two marked stones and simply attach at B.

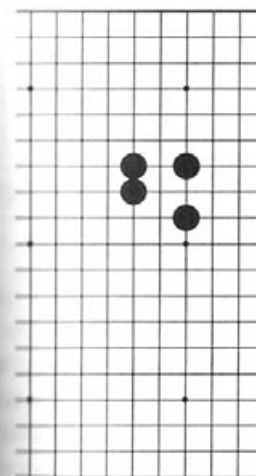
In conclusion, it is good to take gote and make good shape. White 9 in *Dia. 8* is a typical example of a move that has to be played. If White omits it, with correct play by Black, it will be impossible for White to get a good result.

Dia. 12 shows a game between two professionals. Instead of 6 in *Dia. 8*, Black deviates from the standard joseki and slides to 5 instead. Even though the mouth shape has not been completely formed, White plays on the vital point of that shape with 6. After Black 7, White plays 8 to induce Black to cut through with 9 and 11, but, in the process, White gets to play 10 and the mouth shape appears. Now that White is strong in the center, he can attack with 12. In addition, the white stone at 8 is not completely lost; it still has aji that can come to life, depending on later developments in the center.

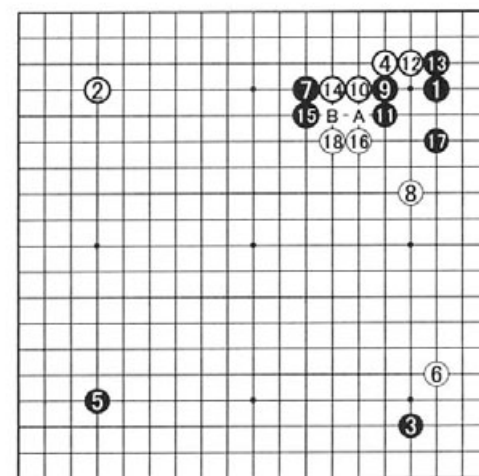


Dia. 12

As the game in *Dia. 12* illustrates, not all the elements of the mouth shape need to be in place, as long as the vital point is occupied. The shape in *Dia. 13* is an abbreviated form of the mouth shape — the mouth shape minus one move. In a way, it is even more efficient than the completed mouth shape because it saves a move. *Dia. 14* shows a professional game in which this shape appears.



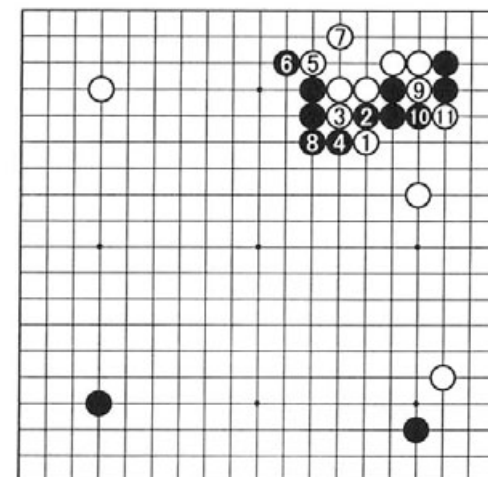
Dia. 13



Dia. 14

After White 14, Black strengthens his stones at the top by extending to 15. This move also contains the latent threat of confining the white stones to the top where they would have to struggle to make eyes. Still, White jumps into the center with 16. Many amateurs would immediately want to confine the white stones to the top with Black A-White B-Black 18, but a professional's first concern is to make good shape. Therefore, the pro in this game fell back to make the abbreviated mouth shape with 17, allowing White to link up his stones to the center with 18.

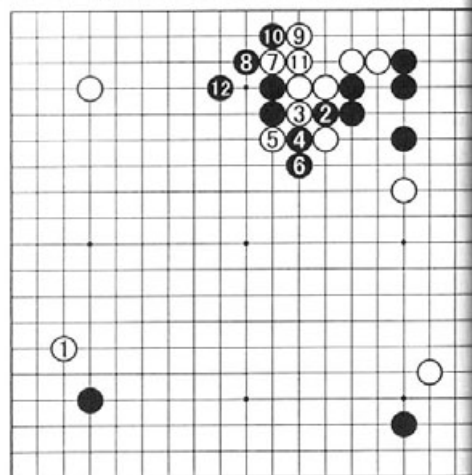
Instead of making shape with 17 in *Dia. 14*, if Black cuts through with 2 and 4 in *Dia. 15*, White will play 5 and 7, then cut through with 9 and 11. Black's position has collapsed.



Dia. 15

After Black makes shape with 17 in *Dia. 14*, White can't omit 18. If he plays 1 in *Dia. 16* instead, Black will confine the white stones to the corner and make thickness in the center with the sequence to 12. White can live by capturing the stone at 10, but this is a small life and Black's thickness dominates the whole board.

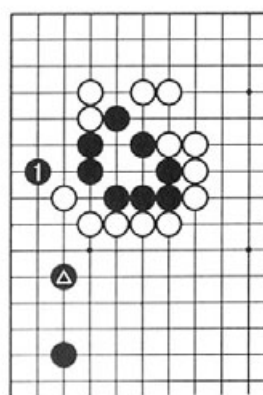
The lesson to be learned from this example is that bad shape often comes back to haunt you, while good shape is a source of strength to build on.



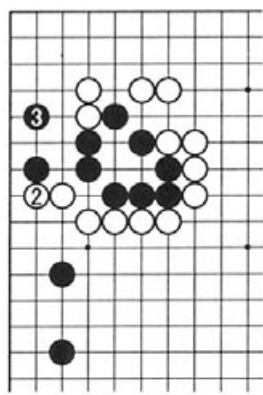
Dia. 16

'My opponent's vital point is my vital point.'

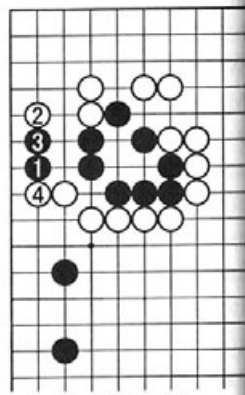
There is a proverb that says, 'My opponent's vital point is my vital point.' With regard to shape this proverb often applies. Therefore, understanding shape is crucial to identifying the vital point of a position, and this kind of pattern recognition is what intuition in go is all about. Consider the example in *Dia. 17*. Black's stones have only one eye, so he has to make another one on the left or link these stones up to their allies below. Black jumps down to 1, threatening to link up to the marked stone.



Dia. 17



Dia. 18

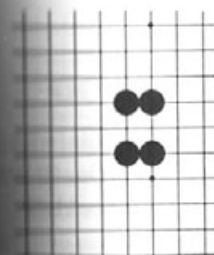


Dia. 19

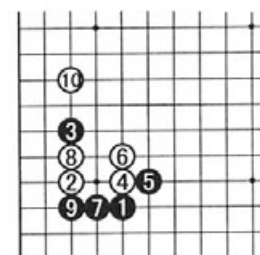
If White blocks at 2 in *Dia. 18*, Black jumps to 3, making the abbreviated mouth shape as well as a second eye at the edge. White must answer Black 1 by striking at the vital shape point with 2 in *Dia. 19*. Black must defend with 3 or his stones will be cut off but White can now block with 4 and the black stones are dead.

3. The bamboo joint

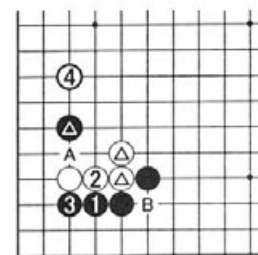
We already saw an example of the bamboo joint, White 18 in *Dia. 14* on page 27. The basic shape is shown in *Dia. 1*. This is a strong connection that is not easy to break.



Dia. 1



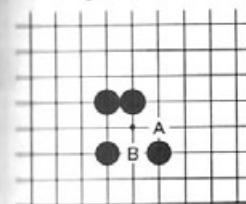
Dia. 2



Dia. 3

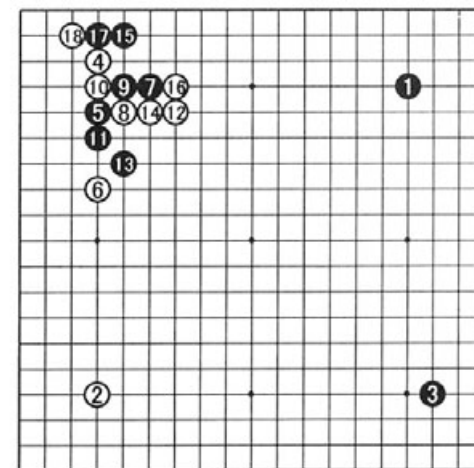
Dia. 2 shows an example (White 8) of the bamboo joint arising naturally in a joseki. Black secures the corner with 9 and White secures a thick position with 10. After Black 7, connecting with White 2 in *Dia. 3* is bad. For one thing, White 2 at A puts more pressure on the marked black stone. In addition, White has created the bad shape of an empty triangle with his two marked stones and the one at 2. If White could cut at B after playing 2, there would be some justification for this move, but that is not possible in this position.

Another reason that the abbreviated mouth shape is so efficient is its flexibility. If you add a stone at A in *Dia. 4*, you get the standard mouth shape. Add one at B instead and you have a bamboo joint.

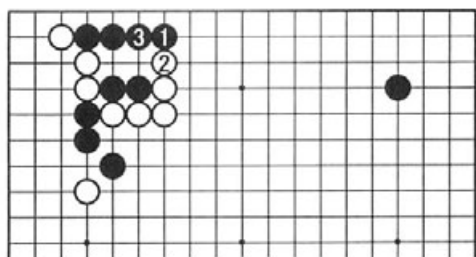


Dia. 4

Here is a game between Korea's number one player, Yi Chang-ho and China's number one, Chang Hao. After White 6 in *Dia. 5*, Black 7 is usually played at 16, but with the sequence to 18, a new joseki was created. After White 18, Black has to defend his stones at the top. What is the shape move?



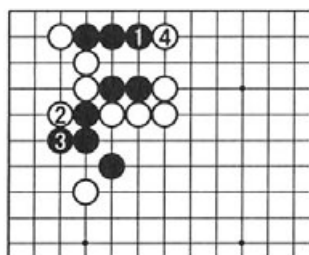
Dia. 5



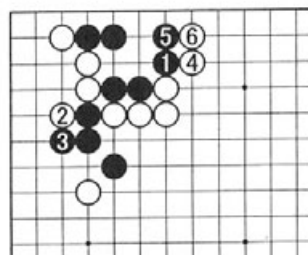
Dia. 6

Black 1 in *Dia. 6* is the correct shape. If White 2, Black makes a bamboo joint with 3.

What would happen if Black immediately made the bamboo joint with 1 in *Dia. 7*? White would exchange 2 for Black 3, then attach at 4. The black stones at the top would die.



Dia. 7

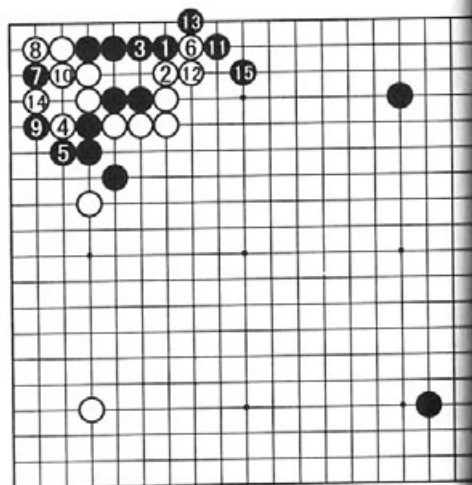


Dia. 8

Another alternative is for Black to play 1 in *Dia. 8*. But White would exchange 2 for Black 3, then hane at 4. Black's position collapses.

Therefore, Black 1 in *Dia. 6* is the only move that enables Black to fight.

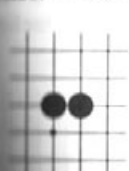
After Black 3 in *Dia. 6*, White exchanges 4 for Black 5 in *Dia. 9*, then blocks at 6. The joseki continues to Black 15; White lives in the corner and Black's stones at the top manage to escape into the open.



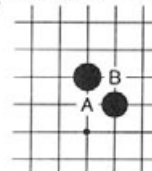
Dia. 9

4. Various shapes and their defects

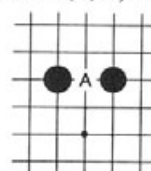
Being able to recognize whether or not stones are connected is an essential skill that every go player must have. There are basically four standard shapes used to link up stones. These shapes are shown in *Dias*, 1, 2, 3, and 5.



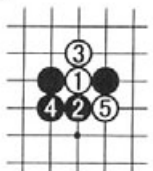
Día, 1



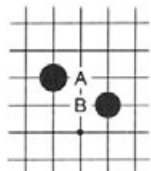
Dia. 2



Dia. 3



Dia. 4



Dia. 5

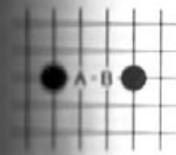
The two stones standing side by side in *Dia. I* form an unbreakable connection. They will live or they will die together. There is no way to separate them.

The two stones placed diagonally in *Dia. 2* form a strong connection, but it is not unbreakable. Were White to play on both of the points A and B, these stones would be separated. But if White plays A, Black can answer at B, so, in practice, this connection is hard to break.

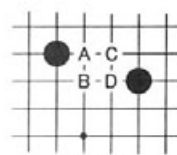
The two stones making up the one-space jump in *Dia. 3* are not connected because of the gap at A. Even though it is not easy to split them, Black has to be careful. If White plays 1 in *Dia. 4*, Black ataris with 2 and connects with 4. But White can now cut at 5 and Black's stones are separated into two groups.

The knight's shape in *Dia. 5* forms an even weaker link. It is especially weak because there are two places to initiate a cut: at A and at B.

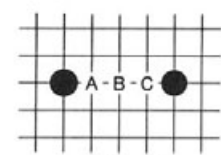
In general, stones that are farther apart are quite weak with respect to connections. They serve mainly as extensions along the sides.



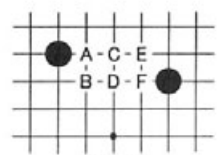
Día. 6



Dia. 7



Dia. 8



Dia. 9

The shape in *Dia. 6* is called a two-space extension or a two-space jump. If it is played along the third or fourth line it is referred to as an extension. If it is played in the center, it is called a jump. This shape has serious weaknesses at A and B, so you should be careful when using it to link up stones. However, on the third or fourth line, it forms a rather stable connection.

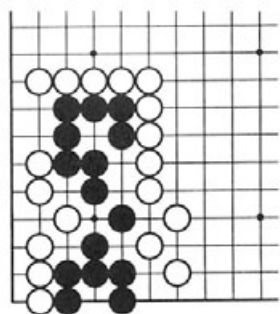
The large knight's shape in *Dia. 7* is used mainly near the edge. It combines speed and flexibility, but sacrifices strength. White can start cutting maneuvers at A, B, C, or D.

The shape in *Dia. 8* is used mainly on the third and fourth lines as an extension. It is called a *three-space extension*. White can cut at A, B, or C, but White B is the point first considered.

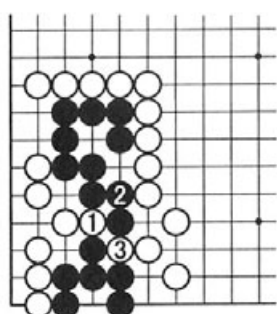
Finally, the extra large knight's shape in *Dia. 9* is used almost exclusively as an extension. There are too many weaknesses (from A to F) for it to work as a connection.

Stones that are more widely spaced than *Dias. 8 or 9* are not considered to be connections. Rather, such stones make up frameworks of potential territory or influence. When deciding what kind of jumps or extensions to make, a host of considerations, ranging from speed, flexibility, strength, direction, and even personal style, come into play.

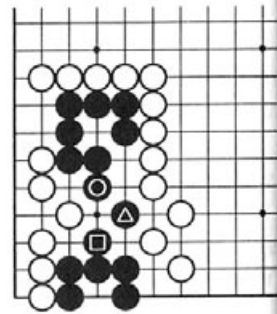
Let's look at some examples of a few of these basic shapes in order to get a feeling of how their weaknesses might be exploited.



Dia. 10



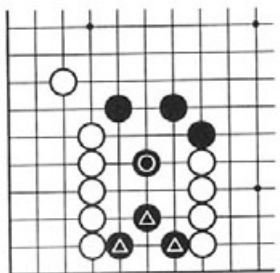
Dia. 11



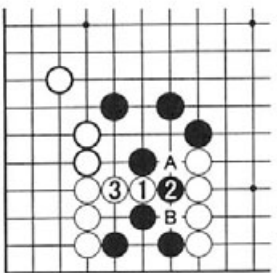
Dia. 12

In *Dia. 10*, Black's stones have an eye above and an eye below. However, if White plays in *Dia. 11*, Black can't prevent White from splitting his stones into two one-eyed groups. If Black 2, White cuts at 3; if Black 2 at 3, White 2. Either way, Black's stones are split.

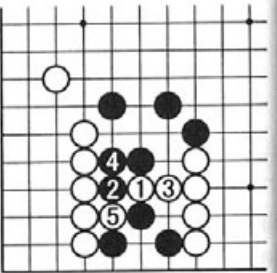
Let's look more closely at this position. In *Dia. 12*, the triangled stone forms a diagonal connection with both the squared stone and the circled one. Although two stones connected on the diagonal form a strong connection, the triangled stone is overworked and can't support a connection for both of them.



Dia. 13



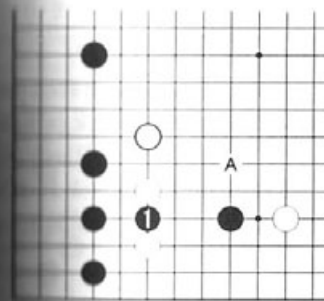
Dia. 14



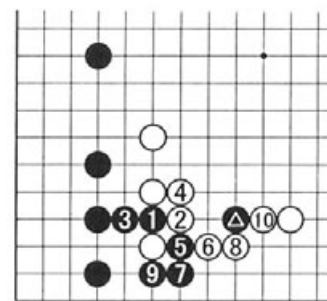
Dia. 15

In *Dia. 13*, the three triangled stones seem to be connected to the circled stone above by a one-space jump. However, White has thick positions on both the left and the right, so he can wedge in between the one-space jump with 1 in *Dia. 14*. If Black ataris with 2, White pulls back to 3, leaving the points A and B as miai. Therefore, Black cannot prevent the loss of his three stones at the bottom. If Black ataris at 2 in *Dia. 15*, he again loses the three stones at the bottom when White cuts them off with 5.

The only reason White was able to separate Black's stones in *Dias. 14 and 15* is because of his thick positions. Usually, the one-space jump is not that easy to split unless the stones of the opposing side become thick. In normal positions, the one-space jump is a relatively strong connection. If you try to separate its stones prematurely, you could incur damage to your own positions or induce your opponent to strengthen his. Here is an example.

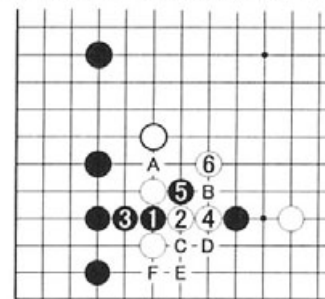


Dia. 16



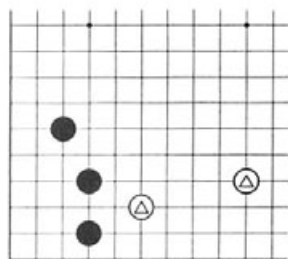
Dia. 17

In *Dia. 16*, Black should jump to A to keep up the pressure on the three white stones and make sure his own stone on the right does not come under attack. Instead, he wedges in between the white stones with 1 in *Dia. 16*, aiming to isolate the white stone at the bottom from its allies above. After White ataris with 2 and connects with 4 in *Dia. 17*, Black cuts with 5, succeeding in his aim. However, White sacrifices this stone and ataris with 6. He then makes a thick shape in the center with 8 and 10, neutralizing the marked black stone. In *Dia. 16*, White's stones were thin and insecure, but, after *Dia. 17*, they are thick and secure. Black has taken some territory at the bottom but his stones there are overconcentrated. Black has incurred a loss because of his premature attack.

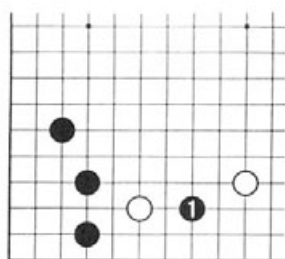


Dia. 18

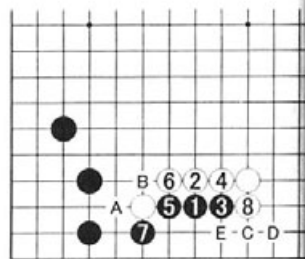
Instead of 4 in *Dia. 17*, Black could bump against the marked stone with 4 in *Dia. 18*. If Black cuts at 5, White jumps to 6, making sabaki for his stones. If Black ataris at A, White counteratari with B, making a thick shape facing the right. Black can no longer cut at C because White will capture with D-Black E-White F.



Dia. 19



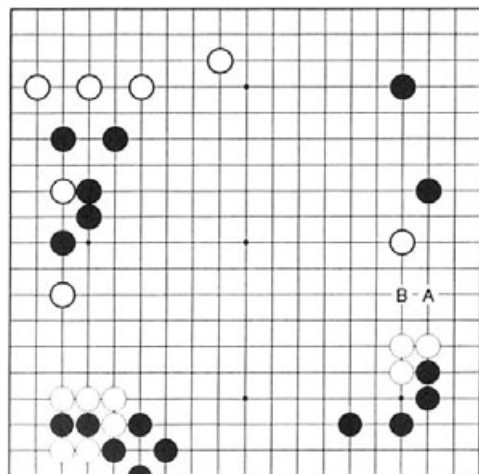
Dia. 20



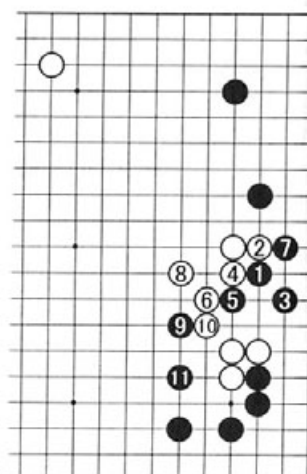
Dia. 21

The three-space extension (the marked stones in *Dia. 19*) is almost always seen on the third and fourth lines. Invading at Black 1 in *Dia. 20* is the correct move. Black gains a lot of profit with the sequence to 8 in *Dia. 21*, but White is not unhappy either. Black could continue with A, B or C. Against Black C, White would exchange D—Black E. Black should not invade with 1 too soon because White's thickness radiates influence throughout the board.

In *Dia. 22*, White has a three-space extension on the right side. Since most of the board has been settled, this is the perfect time to attack it. Invading in the center of this position with Black A or B seems to be commonsense, but there is a better way to invade.



Dia. 22

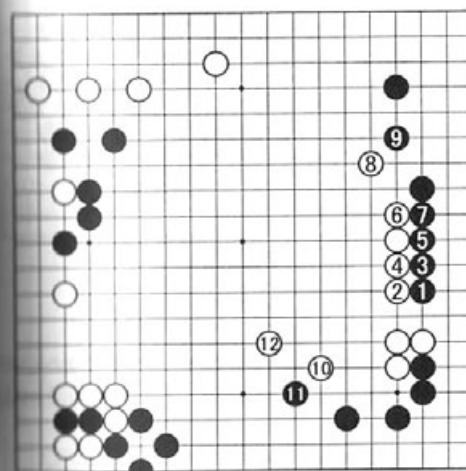


Dia. 23

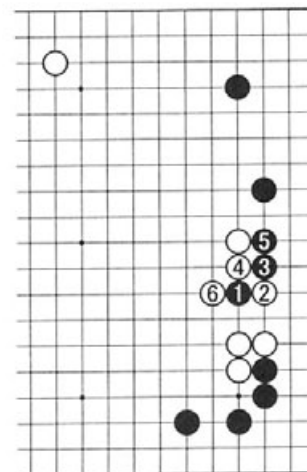
Black 1 in *Dia. 23* is a stylish invasion. Black 3 threatens to link up with its allies either above or below. After White 6, Black exchanges 5 for White 6, then ensures a link-up to the top with 7. White defends against a cut with 8, but Black can build up influence along the bottom with 9 and 11.

What about the 'commonsense' invasion of Black A in *Dia. 22*? After Black 1 in *Dia. 24*, White attaches with 2 and Black links up his stones along the right side with the sequence to 7. But White next forces with 8, then builds a moyo in the center with 10 and 12.

Let's next look at Black B on the fourth line in *Dia. 22*. After Black 1 in *Dia. 25*, White can immediately settle his stones with the sequence to 6. Black doesn't gain enough to make this sequence attractive. However —

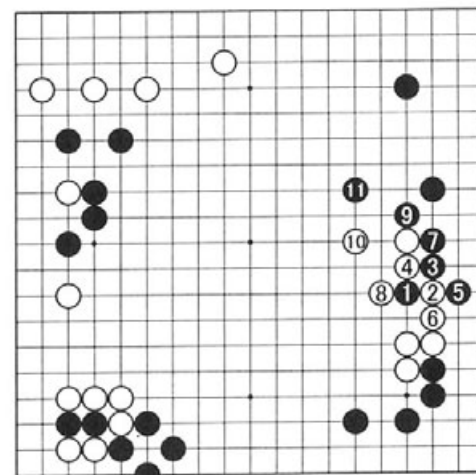


Dia. 24



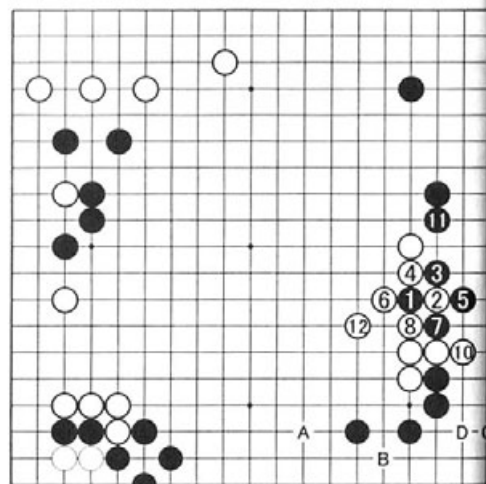
Dia. 25

Black could atari with 5 in *Dia. 26*. If White connects at 6, Black can link up his stones with 7 and White must come back to capture the black stone at 1 with 8. After 9 and 11, Black has a superior result. However, White hasn't played correctly.



Dia. 26

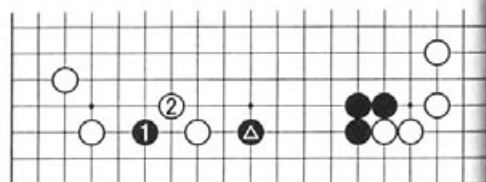
White 6 in *Dia. 26* was a bad move, since it made an empty triangle. The correct way for White to play is to atari with 6 and 8 in *Dia. 27*. White must connect with 9 (at 2), but White breaks through Black's position with 10, forcing Black to link up with 11. Next, White makes good shape with the diagonal connection of 12. After 12, White can aim to play at A, threatening a placement at B. Even if Black defends against this placement, White has a big endgame move at C. Depending on the circumstances, he might even be able to play at D, taking away the eye shape of the corner.



Dia. 27

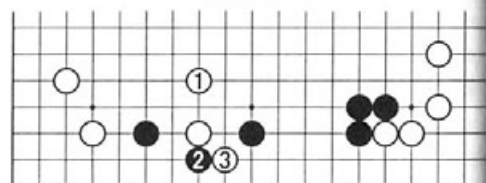
5. The diagonal move and the one-space jump

In this section, we are going to look more closely at the diagonal move and the one-space jump. Amateur players are often confused in deciding which one to use. Here we will make some comparisons, showing in which kinds of positions each one is appropriate, and try to give some general principles to apply when deciding which one to use.



Dia. 1

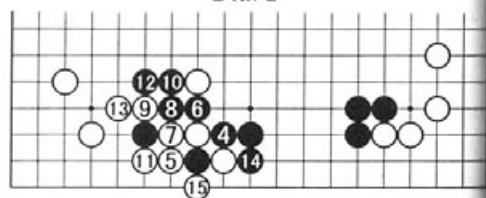
In *Dia. 1*, Black has invaded White's position with 1. The diagonal move of White 2 is an appropriate response because it prevents Black 1 from joining forces with his marked stone.



Dia. 2

For example, if White makes a one-space jump to 1 in *Dia. 2*, Black will attach at 2. After White blocks with 3 —

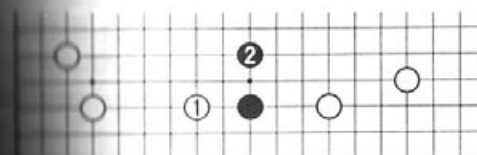
Black cuts with 4 in *Dia. 3*. The sequence continues to 15 and, not only are White's stones overconcentrated, Black has made a thick position facing the center.



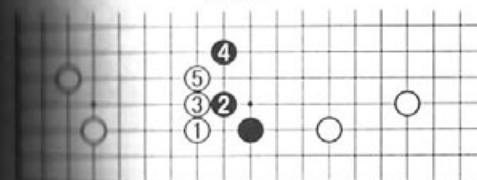
Dia. 3

After White attacks the black stone with 1 in *Dia. 4*, the one-space jump of Black 2 is the appropriate move. In this kind of position, Black has no room to make a base for his stones, so it is urgent that he run away quickly and safely.

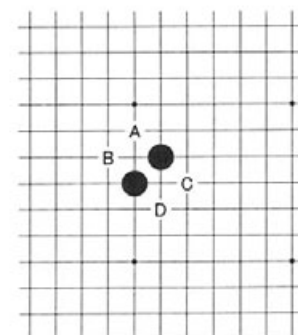
If Black responds with the diagonal move of 2 in *Dia. 5* instead, White will push up with 3 and 5, and the space on the left of White's moves is becoming secure territory. Black's stones, in contrast, are gaining no profit.



Dia. 4

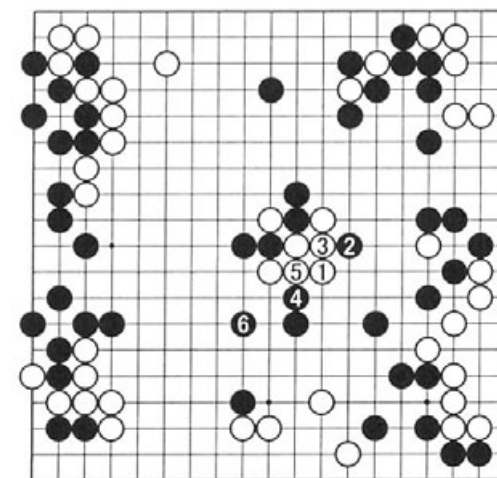


Dia. 5



Dia. 6

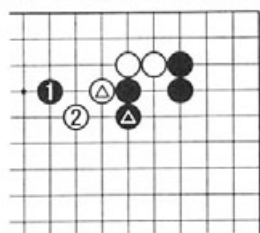
As we saw in *Dia. 5*, the diagonal move has an inert feel to it. Even though it makes good eye shape, they need supporting stones for that purpose. In *Dia. 6*, Black's diagonal shape has four vital points: A, B, C, and D. If White can occupy both A or B and C or D on the opposite side, Black will never be able to use these stones to make an eye. We have already seen an example of this in *Dia. 19* on page 22. *Dia. 7* here shows this position again. White 1 is a diagonal connection linking up three stones. But Black hits one vital point with a jump at 2, threatening an atari at 3, so White must defend at 3. Black next occupies another of the diagonal's vital points with 4. After 5, White is left with an eyeless clump of stones.



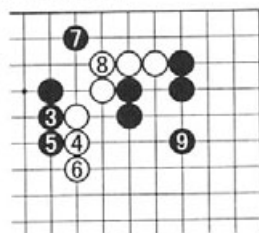
Dia. 7

We saw the position in *Dia. 8* in Chapter One (*Dia. 19* on page 7). Black 1 is the vital point of this shape. White has to escape into the center, and he can do so by playing the diagonal move of 2. However, the diagonal shape of White's stones at 2 and the marked stone have bad shape because Black occupies two of its vital points (at 1 and at the marked stone). This kind of diagonal move is called the 'duffer's diagonal move'. Black continues by forcing with 3 to 7 in *Dia. 9* and ends by making good shape with 9. On the other hand, White's stones are heavy and without even one eye, so Black can look forward to taking profit while attacking them.

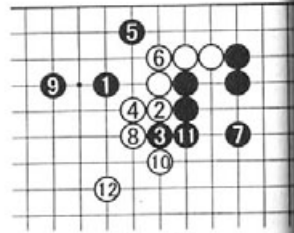
That leaves White 2 in *Dia. 10* as the only reasonable response to Black 1. But Black is right on the vital point, forcing White to make an empty triangle with 4. After White 6, Black must immediately make shape with 7 because his marked stones are short of liberties. The sequence continues to White 12.



Dia. 8



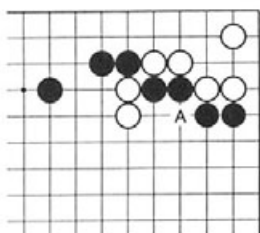
Dia. 9



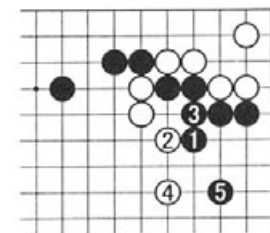
Dia. 10

Let's compare *Dia. 10* to *Dia. 9*. Because of White 2 in *Dia. 10*, Black had to invest a move at 3. White then attacked this stone with 8, 10, and 12, giving him the beginnings of eye shape. Although White's position is not ideal, it is still preferable to *Dia. 9*.

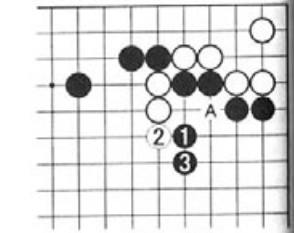
In *Dia. 11*, Black has to defend against a cut at A. Connecting directly with Black A leaves the black stones with an empty-triangle shape. Black has to find a more dynamic way to defend.



Dia. 11



Dia. 12

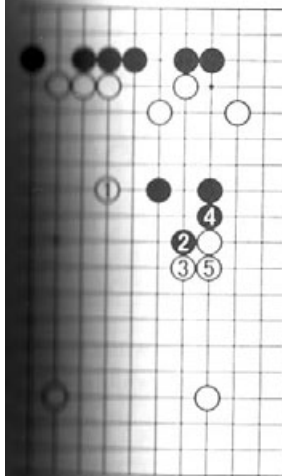


Dia. 13

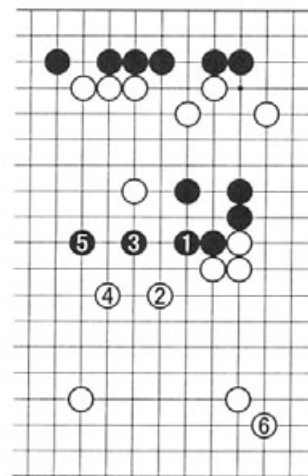
Defending with the diagonal move of Black 1 in *Dia. 13* also leaves Black with bad shape. White attaches at 2, threatening a snapback by throwing in a stone at 3, so Black has to connect there. Next, White jumps to 4 and Black has to submissively run away along the third line with 5. Black can do much better than this.

The move that gives Black's stones good shape is the one-space jump of Black 1 in *Dia. 14*. This move not only defends the cutting point of A, it also attacks White's two stones in the center. White has to reinforce them with 2, so Black can strengthen the right side with 3.

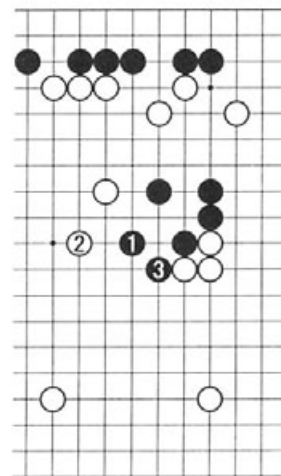
As we mentioned in section four of this chapter, the diagonal move is a bit inert, whereas the one-space jump is a quick, light, and flexible move. As such, it is quite useful for making shape in the center. In *Dia. 14*, White attacks the two black stones by capping at 1. Black responds with 2 and 4. How does Black answer after White connects at 5?



Dia. 14

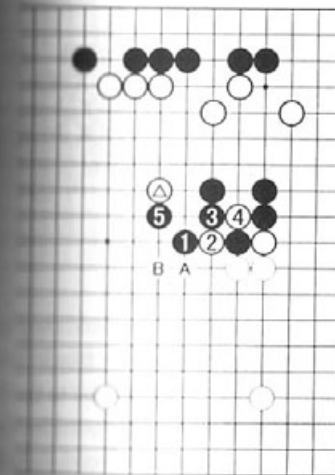


Dia. 15



Dia. 16

Black 1 in *Dia. 15*, making the mouth shape, is a good solid move. It makes good shape and guarantees at least one eye for the black group. However, White can still chase it with 2 and 4. After Black jumps to 5, White can secure a large moyo with 6.

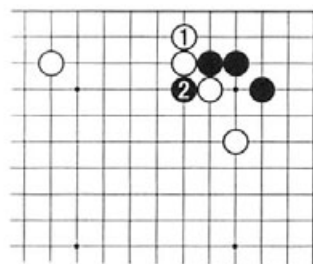


Dia. 17

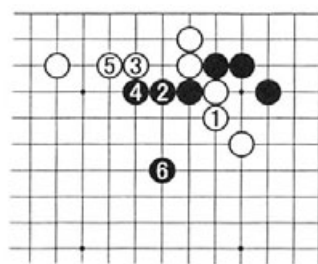
The correct way for Black to make shape in this position is to jump to 1 in *Dia. 16*. In this case, White would attack with 2. But now Black can expand towards the bottom with 3.

If White responds to Black 1 with 2 in *Dia. 17*, Black plays 3, letting White capture a stone, but he makes good shape in the center with the diagonal connection of 5, hugging the marked white stone and keeping it under control. The shape made by White 5, in combination with 1 and 3 is quite efficient when fighting for central influence. If White tries to expand his moyo with A, Black can hane at B.

The next example also illustrates the speed and lightness of the one-space jump. In *Dia. 18*, one would expect White to connect at 2, but he descends to 1 instead, letting Black cut at 2. White's stones are now split into two groups. How can White make good shape for his stones?



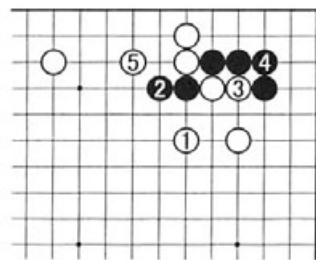
Dia. 18



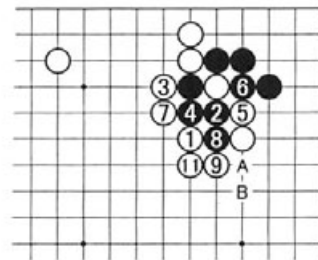
Dia. 19

Suppose White extended to 1 in *Dia. 19*. Black would first press the white stones at the top with 2 and 4, then make a two-space jump to 6, attacking the three white stones on the right. These three stones are heavy — without eye shape — and they are too big to sacrifice, so they have become a burden on White.

The one-space jump in *Dia. 20* is the tesuji that gives the white stones good shape. Black must defend by extending to 2, so White gets to play a forcing move at 3. Suddenly the abbreviated mouth shape appears. After Black connects at 4, White defends the top with 5. This time it is the two black stones in the center that are under attack. Does Black have another move besides 2?



Dia. 20



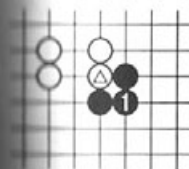
Dia. 21

Black could capture a stone with 2 in *Dia. 21*, but White will give it up and atari with 3. After Black 4, White exchanges 5 for 6, then squeezes with the sequence to 9. Black connects with 10 (above 2) while White connects on the outside with 11. Black is confined to the corner and his stones there are not yet secure. White, on the other hand, is thick on the outside. This result is quite bad for Black, so he has to take his chances with *Dia. 20*. If Black cuts at A, Black will atari with B and sacrifice two stones, getting a thick wall facing down the right side in sente.

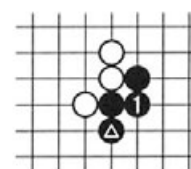
A solid connection or a diagonal connection?

Kyu players are sometimes at a loss when having to decide whether to play a solid connection or a diagonal connection. In this section, we will try to clarify this problem.

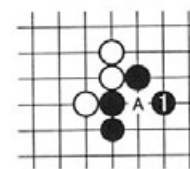
White plays the marked stones in *Dia. 22*, threatening to split the two black stones. Black 1, which is called the solid connection, is the basic shape used to defend against a cut. However, there are times when the solid connection results in bad shape. For example the solid connection of Black 1 in *Dia. 23* results in an empty triangle with the marked stone. Instead, Black should defend against a cut at A with the diagonal connection of 1 in *Dia. 24*. This makes good shape for Black because an eye is beginning to form at A.



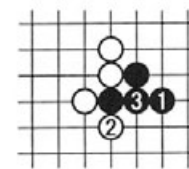
Dia. 22



Dia. 23



Dia. 24



Dia. 25

In the position in *Dia. 25*, the diagonal connection of Black 1 is wrong. White will start with 2 and, after connecting with 3, Black's stones form an empty triangle.

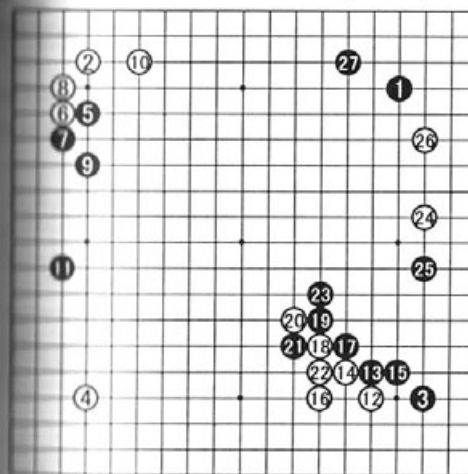
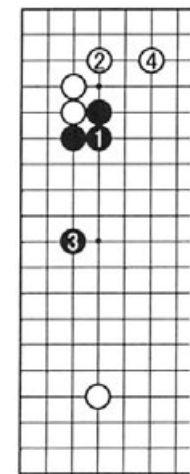
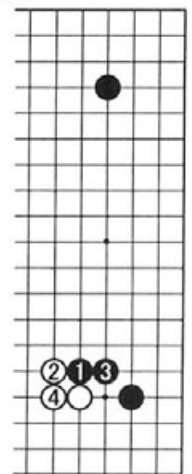


Figure 1 (1-25)



Dia. 26



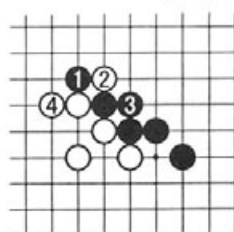
Dia. 27

Figure 1 shows a game between two amateurs. Let's see how well they understand the basics of shape. The moves from 5 to 11 are a joseki. Instead of 9, Black could also have made a solid connection with 1 in *Dia. 26*. The moves to White 4 are also a joseki. Choosing to play a solid or a diagonal connection in this position is a matter of style.

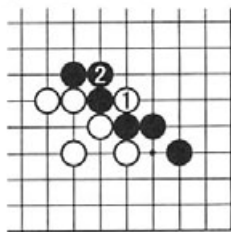
Black 13 starts another joseki. The moves to 19 are standard. Instead of the diagonal connection of 16, White could have made a solid connection with 4 in *Dia. 27*. This is also a joseki.

White 20 was an overplay. White's shape becomes bad when he is forced to connect at 22 in response to Black's atari at 21. After Black plays 1 (19 in *Figure 1*) in *Dia. 2*, White must extend to 4 to keep the eye shape of his diagonal connection intact. A black move here ruins his shape. Before extending to 4, White may want to atari at 2 first. Note that this atari causes Black's stones to end up with a bad shape (an empty triangle).

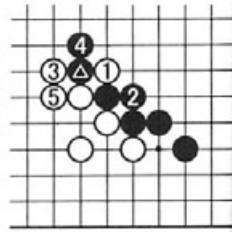
Another reason why the atari at 2 in *Dia. 28* is best is that given a choice, White would never play an atari at 1 in *Dia. 29*. This would make Black 2 the perfect move: the black stones are working together and giving them good shape.



Dia. 28



Dia. 29

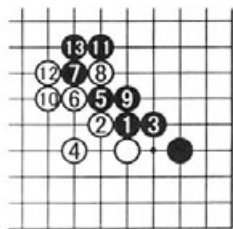


Dia. 30

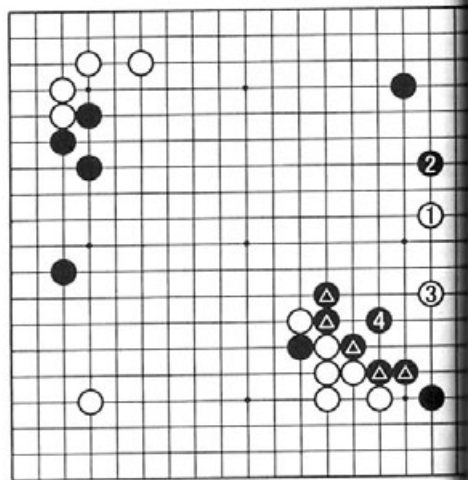
After exchanging 1 for Black 2 in *Dia. 30*, White must not atari the marked stone with 3. In the end, White still has to come back and connect at 5. Clearly, the exchange of White 3 for Black 4 is bad for White. Without that exchange White might later have the possibility of capturing the marked black stone in a ladder by playing at 4.

For reference, the moves Black 1 through 13 in *Dia. 31* show the joseki as it should be played. After the explanations in the diagrams above, it should be clear that all moves in this diagram are natural.

Black 23 is another dubious move. Black compounds his mistake by defending with 25, violating the second principle of thickness given on page 8: 'Don't use thickness to take territory!' Once having played 23, Black should answer White 1 (24 in *Figure 1*) in *Dia. 32* by attacking from above with 2, driv-



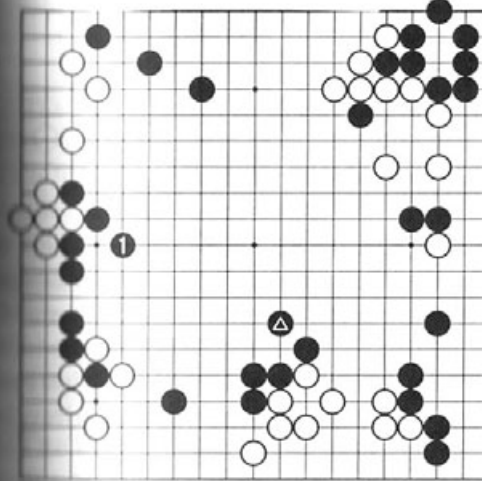
Dia. 31



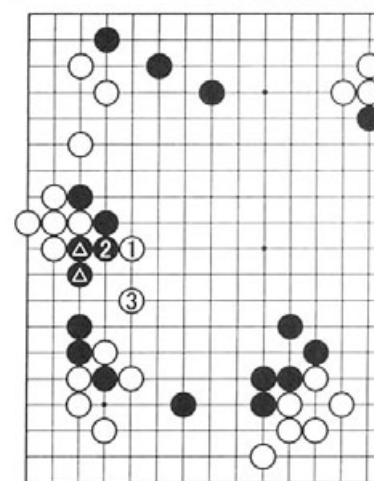
Dia. 32

ing the white stone towards his thickness. That is, if White extends to 3, Black 4 makes an ideal shape for all of the marked stones. Note that with two possible cuts still remaining after 25 in Figure 1, Black still has problems with his shape.

Here is an example from a professional game. In *Dia. 33*, Black's stones on the left side have no base, so they have to secure eye shape in the center. The diagonal connection of Black 1 is the move that stabilizes these stones and gives them good shape. White now has no viable attack on them. If Black omits this move, White will peep at 1 in *Dia. 34*. Black must connect with 2, creating the bad empty-triangle shape together with the marked stones. White next jumps to 3, and the black stones on the left side are under attack. Notice that the diagonal connection of marked stone in *Dia. 33* also secures good shape for his rootless stones at the bottom.

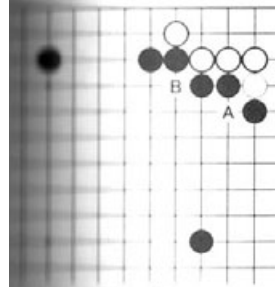


Dia. 33

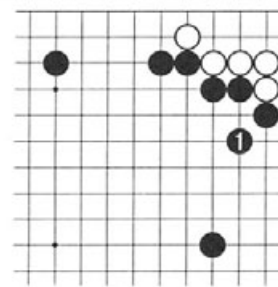


Dia. 34

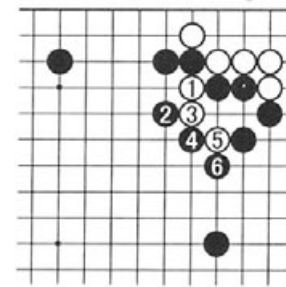
In *Dia. 35*, White has secured the corner, but Black's stones have defects at A and B, so he has to reinforce them. Again, the diagonal connection of Black 1 in *Dia. 36* makes good shape. This move also defends against the cut of White 1 in *Dia. 37*. Black can capture this stone in a loose ladder starting with 2. Resistance is futile. After Black 6, White's stones have no escape.



Día 35

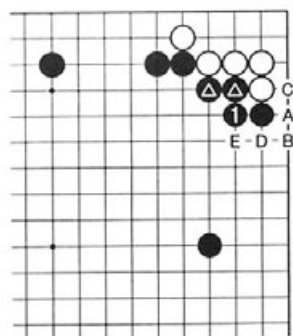


Dia. 36

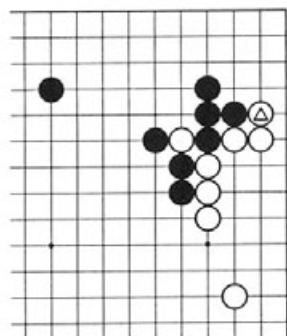


Dia. 37

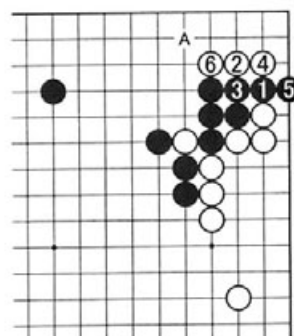
Black 1 in *Dia. 38* also defends Black's position, but this move is inferior to Black 1 in *Dia. 37* for two reasons. First, Black 1 together with the marked stones make bad shape — an empty triangle. Second, after Black 1, White has the sente endgame sequence of White A–Black B–White C–Black D. When Black has played 1 at E, White ends in gote after White A–Black B–White C, so Black 1 in *Dia. 36* works more efficiently.



Dia. 38



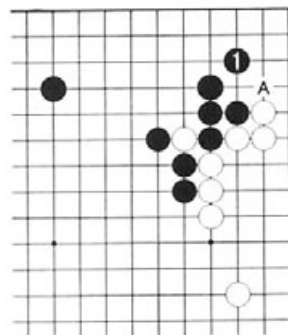
Dia. 39



Dia. 40

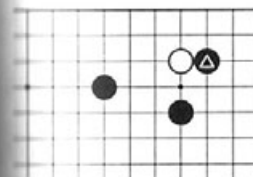
In *Dia. 39*, Black has staked out the territory at the top. White has turned with the marked stones, threatening to invade the corner at the 3–3 point. The first instinct of many amateurs is to block with Black 1 in *Dia. 40*. It seems as if this move secures the corner for Black. However, it leaves behind the bad aji of the peep at White 2. White can live with the sequence to 6, and Black's territory at the top has been wiped out. Instead of 6, White could also live with A. White may not play this sequence immediately, but for Black to leave behind such bad aji cannot be condoned. Well, how should Black play?

The diagonal move of Black 1 in *Dia. 41* is the vital point of this position. Black's territory at the top may not yet be secure, but his stones there are thick, so he should have the advantage in any fight that might occur there. To completely defend the corner, Black needs to play both 1 and A. These two points are what is called 'related diagonal points' — if one of them is a good move the other is often good as well. The question then becomes which one to play first. Black 1 exerts influence toward the upper left, while Black A is more limited in scale. After Black plays 1, the point A is an endgame move. In the opening, when this sequence would most likely be played, points such as A are not urgent. Instead, Black must play a move more in keeping with the strategic needs of the opening, in this case, a move that is related to reinforcing his potential territory at the top.

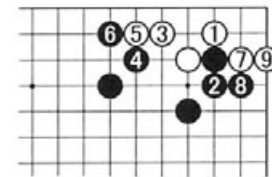


Dia. 41

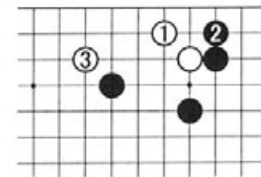
Although we said that the diagonal move is a bit inert, there are positions in which it can be quite fast-paced and light-footed. In *Dia. 42*, Black has just attached with the marked stone. White's stone is outnumbered three to one, so it is at a distinct disadvantage. The hane of White 1 in *Dia. 43* is the first move that comes to mind. White can live with the sequence to 9, but this leaves Black with a thick position on the outside and White ends in gote. White has a better way to play.



Dia. 42



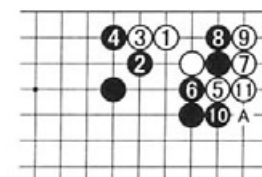
Dia. 43



Dia. 44

The diagonal move of White 1 in *Dia. 44* enables White to make sabaki. When Black descends to 2, White lightly jumps to 3 and Black's stones no longer look so thick and overpowering.

If Black answers White 1 with 2 in *Dia. 45*, White exchanges 3 for 4, then hanes with 5. After the sequence to 11, White's corner is quite big and there is still the opening at A. This is a good result for White, considering the disadvantage he started out with.

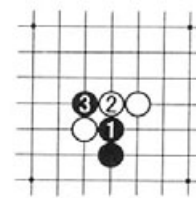


Dia. 45

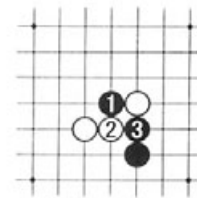
6. The small knight's move

The small knight's move is more fast-paced than the diagonal move or the one-space jump. It also makes a flexible and light shape, so it is especially useful for making sabaki. It is often used at the edge of the board to secure a base or to link up stones. The main defect of this shape, however, is that it can be easily cut. For this reason, it is important to consider neighboring stones and be prepared to sacrifice one of your own stones to make good shape.

There are two ways to separate the stones that make up the small knight's shape. One is to push in and cut with 1 and 3 in *Dia. 1*. The other is to attach across the knight's move with 1 in *Dia. 2*. When White blocks with 2, Black cuts with 3.



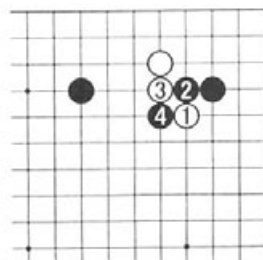
Dia. 1



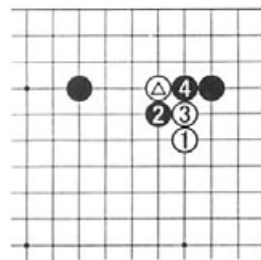
Dia. 2

Here are two examples of these moves arising in josekis.

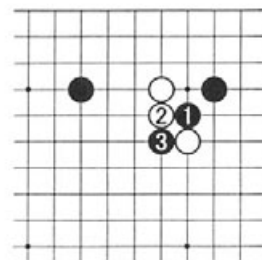
In *Dia. 3*, White presses with the small knight's move against the black stone in the corner. Black pushes in and cuts with 2 and 4. In *Dia. 4*, White has played a high approach with the marked stone. After White presses with the knight's move of 1, Black attaches with 2. White blocks with 3 and Black cuts with 4.



Dia. 3

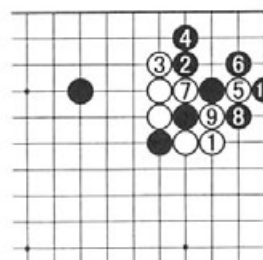


Dia. 4

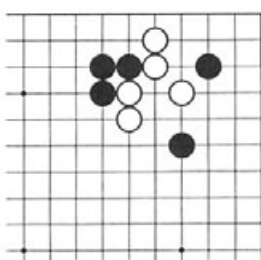


Dia. 5

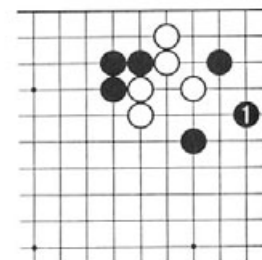
Black 1 in *Dia. 5* is the wrong way to cut through the knight's move. Although there are positions in which this way of cutting could be a good, it usually results in bad shape. After Black 3, White can descend to 1 in *Dia. 6*. Black is alive after he captures with 10, but he ends in gote and is confined to the corner, while White's stones on the outside have become thick.



Dia. 6



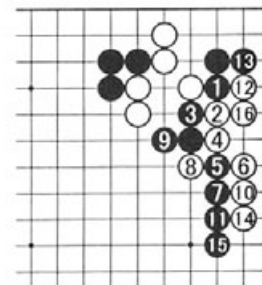
Dia. 7



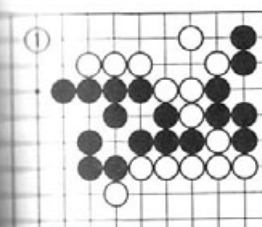
Dia. 8

Let's look at how the small knight's move is used at the edge of the board to link up stones. Where do you think Black should play in *Dia. 7*?

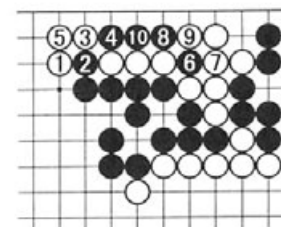
The knight's move of Black 1 in *Dia. 8* makes a light and flexible shape. Black's stones are linked up. In contrast, Black 1 in *Dia. 9* is a heavy move. White hanes with 2 and Black cuts with 3. The sequence continues to White 16 and the black stones in the corner are dead. White's success here assumes that all ladders are favorable for White.



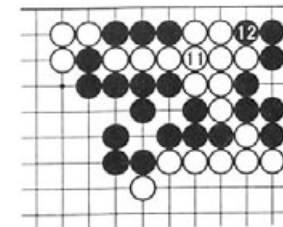
Dia. 9



Dia. 10



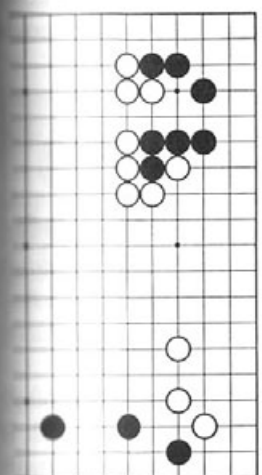
Dia. 11



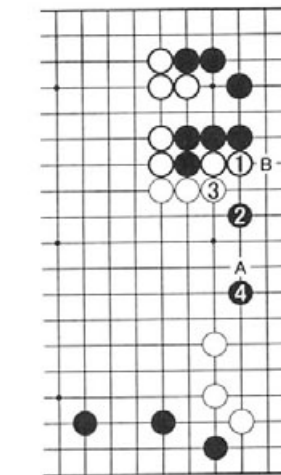
Dia. 12

The position in *Dia. 10* arose from a joseki. The knight's move of White 1 makes good shape and removes the bad aji of White's stones at the top.

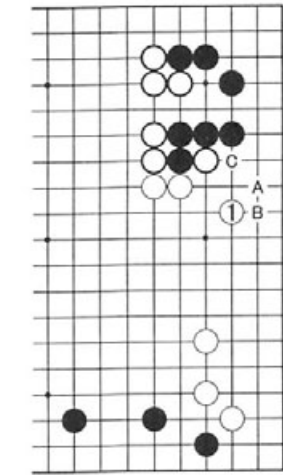
The one-space jump of White 1 in *Dia. 11* leaves White with bad shape. Black will cut through with 2 and 4. If Black defends on the left with 5, Black will atari with 6. Next, White ataris with 7 and Black squeezes with 8 and 10. After White connects with 11 in *Dia. 12*, Black plays 12 and the white stones at the top are dead. Instead of 5 in *Dia. 11*, White must capture the stone at 4 by playing 10, but Black would then take the initiative on the left by cutting at 5.



Dia. 13



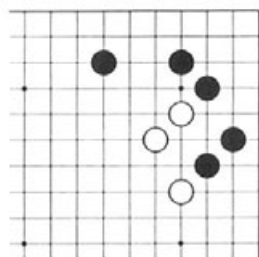
Dia. 14



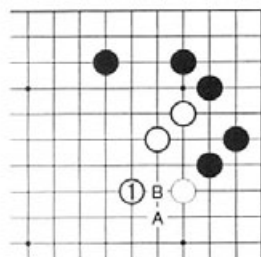
Dia. 15

In *Dia. 13*, White wants to prevent Black from establishing a position on the right. Blocking with 1 in *Dia. 14* results in bad shape for White because his two stones are short of liberties. Black strikes at the vital point of these two stones with 2, forcing White to connect at 3. Next, Black secures his stone by extending to 4. Instead of 3, a pincer at White A would have secured some territory for White on the right, but Black could link up his stone at 2 to its allies at the top with the hane of B.

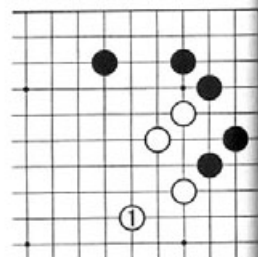
In this position, the knight's move of White 1 in *Dia. 15* made good shape. If Black now wants to intrude from the top, the best he can do is to slide to A. Black B is sufficient to hold Black back. After 1, White can aim to play C, making the abbreviated mouth shape.



Dia. 16



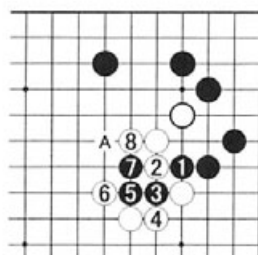
Dia. 17



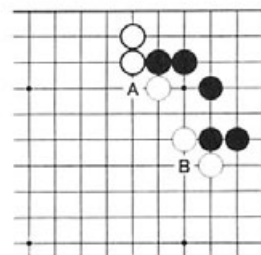
Dia. 18

In the position in *Dia. 16*, Black's stones are thick while White's thin stones are floating in the center without a base. White has to make sabaki for these stones. If he simply jumps to 1 in *Dia. 17*, Black exchanges A for B and the white stones are a bit heavy. White has a more dynamic move to make a light and flexible shape.

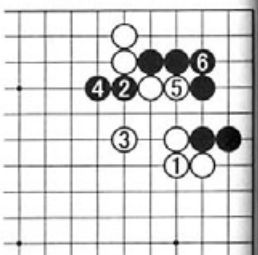
The knight's move of White 1 in *Dia. 18* gives the white stones ideal shape. After this, Black has no effective way to attack them. If he tries to cut through with 1 and 3 in *Dia. 19*, White ataris with 4, 6, and 8, and the black stones are caught in a ladder. White could also capture these stones by casting a net at A.



Dia. 19

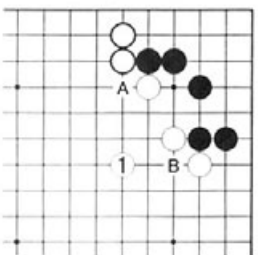


Dia. 20

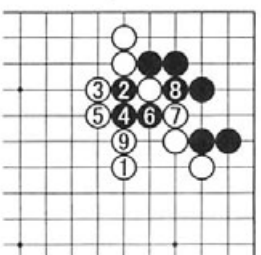


Dia. 21

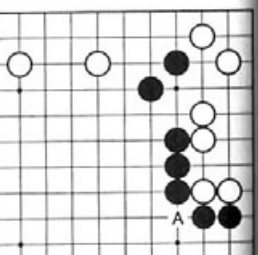
In *Dia. 20*, White has two defects in his position: at A and at B. He has to find a move that defends both of them. If he simply connects at 1 in *Dia. 21*, Black will cut at 2. If White 3 next, Black extends to 4. White 5 makes good shape for his stones below, but, after Black 6, White's two stones at the top are under severe pressure.



Dia. 22

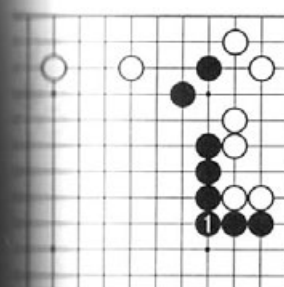


Dia. 23

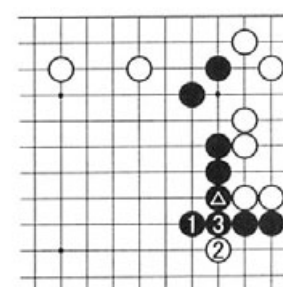


Dia. 24

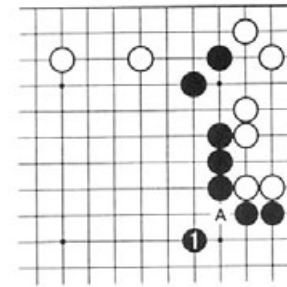
The knight's move of White 1 in *Dia. 22* makes good shape for all of White's stones because it defends against both cuts at A and B. For example, if Black cuts at 2 in *Dia. 23*, White ataris with 3 and blocks with 5. Black turns at 6, but White 7 forces Black to capture with 8. White then completes his shape with 9.



Dia. 25



Dia. 26



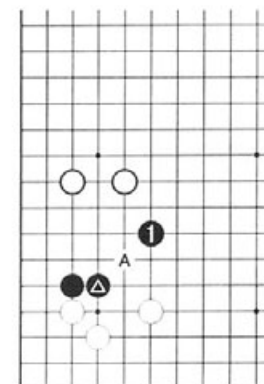
Dia. 27

In *Dia. 24*, Black has a defect in his position at A. If he doesn't defend this point, White will cut and Black's position will be split into two groups. The solid connection of Black 1 in *Dia. 23*, making a thick wall, is a solid move, but it is not very dynamic. The diagonal connection of Black 1 in *Dia. 26* is answered by the peep of White 2. Black has to connect at 3 leaving him with an empty-triangle shape (1, 3, and the marked stone). If Black 1 at 2, White peeps at 1.

In this position, connecting with the knight's move of Black 1 in *Dia. 27* makes ideal shape. Not only does it defend against a white cut at A (Black would capture White A in a ladder), it also expands into the center. After this move, one can immediately feel eyes forming around Black's stones. In comparison, Black 1 in *Dia. 25* does not even start to make eye shape; Black needs another move to make a base for these stones. Although Black 1 makes a thick wall, a wall without a base can become heavy.

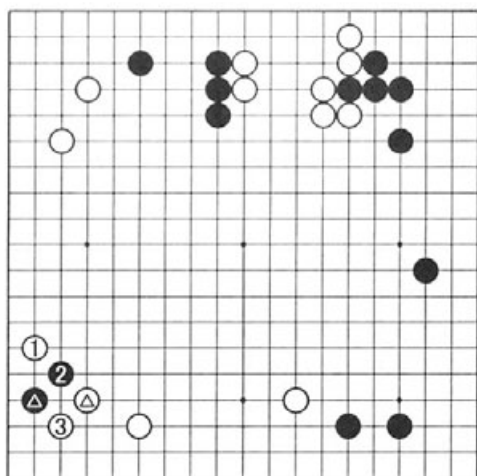
7. The diagonal jump

The diagonal jump from the marked stone to Black 1 in *Dia. 1* may seem like a dubious move with regard to shape because of the gap (called *hazama* in Japanese) at A it leaves behind. However, White must take some care before playing into that gap because it could be his stones that end up with bad shape. The diagonal jump is a move that can be used for both attacking and escaping. When used for attacking, its primary aim is to make the opponent's stones heavy and deprive them of eye shape. Its virtues in escaping are speed and flexibility. Let's first look at some examples where it is used to attack.

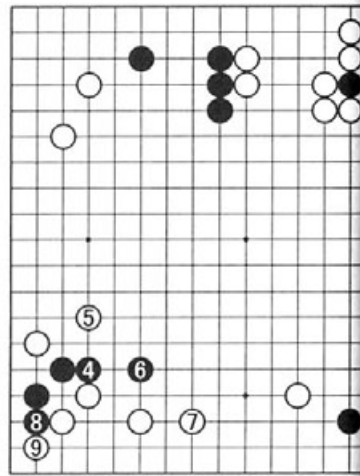


Dia. 1

In the position in *Dia. 2*, Black has invaded with the marked stone. In response, White plays a diagonal jump from his marked stone to 1, attacking Black's invading stone. Going through the gap of the diagonal with 2 seems reasonable because it separates White 1 and his marked stone. But does this really give White bad shape?



Dia. 2



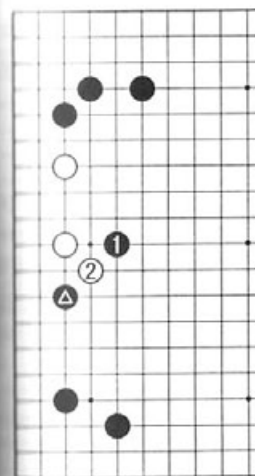
Dia. 3

Actually, it is Black whose shape is questionable. After 3, White occupies three of the vital points of Black's diagonal shape (see the explanation to *Dia. 6* on page 37). Suddenly, Black's stones have become heavy; they are unable to make eyes and must escape into the center. If Black pushes up with 4 in *Dia. 3*, White keeps up the pressure with 5 and builds influence on the left side. Next, Black jumps to 6, inducing White to expand his territory at the bottom with 7. Next, Black exchanges 8 for 9 to create some aji, but these moves still don't give him eye shape.

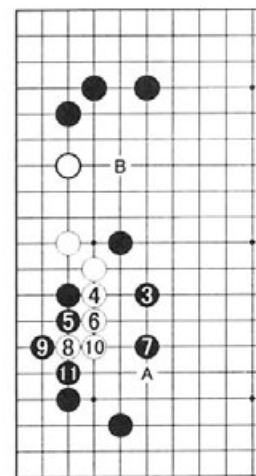
In *Dia. 4*, Black attacks the two white stones by jumping diagonally from the marked stone to 1. It seems as if White has a good escape route by playing between those two stones with 2 and separating them. However —

This is exactly what Black wants White to do. Black continues the attack with 3 in *Dia. 5*. If White persists in escaping with 4 to 10, Black secures the lower right with 11. In the process he has built influence facing the center. The important thing to notice here is that White has been unable to make eye shape. By escaping, he has only helped Black. It seems as if White might be able to counterattack by attaching at A, but this would only help Black build a thicker position in the center.

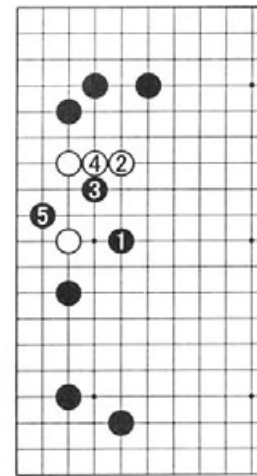
Instead of trying to exploit the gap in Black's diagonal jump with 2 in *Dia. 4*, White should have simply jumped to B in *Dia. 5*.



Dia. 4



Dia. 5

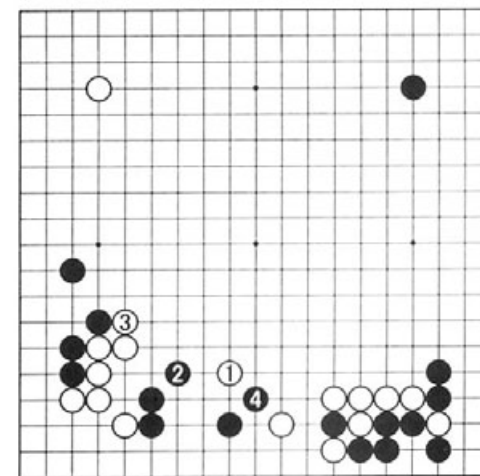


Dia. 6

However, after White 2 in *Dia. 6*, Black can attack with 3 and 5, and White's stones are still without eye shape. These two examples show how effective the diagonal jump can be in depriving your opponent's stones of good shape.

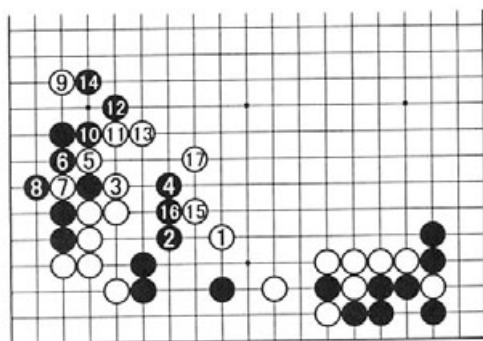
Let's look at an example of the diagonal jump from a professional game.

The position in *Dia. 7* arose in a game between Yi Ch'ang-ho (White) and Cho Hun-hyeon. It is difficult for Black to make eyes for his three stones at the bottom, so White attacks with the diagonal jump of 1. Black first thought of escaping with 2, but White 3 weakens his four stones on the left, so he changes course and goes through the gap made by the diagonal jump with 4, in spite of the fact that his stones are moving in the direction of White's thickness on the right. Why didn't Cho continue to escape on the left instead?



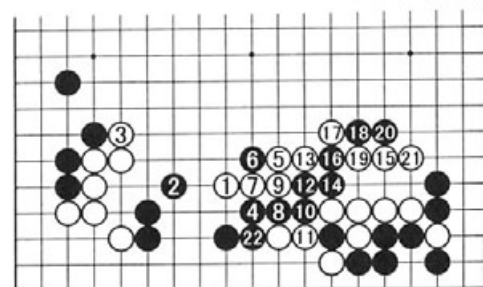
Dia. 7

Instead of 4 in *Dia. 7*, if Black continues his escape by jumping to 4 in *Dia. 8*, White will first deprive the black group on the left of eyes with the sequence to 8, then attack with 9 to drive the eyeless black stones into the center. Although Black 10 to 14 look like natural moves, the black stones at the bottom are again in trouble after White 15 and 17. Therefore, White has little choice but to try to escape with 4 in *Dia. 7*, since this offers him the best prospects.



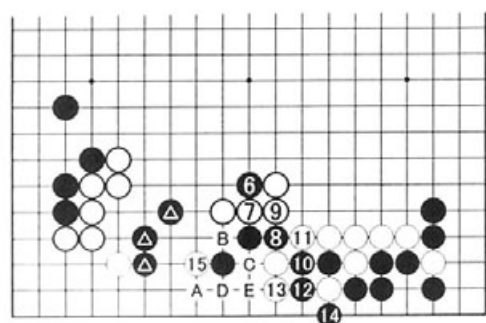
Dia. 8

Going back to Black 4 in *Dia. 7*, White continues the attack with 5 in *Dia. 9*. After White 15, Black's stones are confined to the bottom. Black cuts to with 18, but he has to come back and secure his stones with 22.

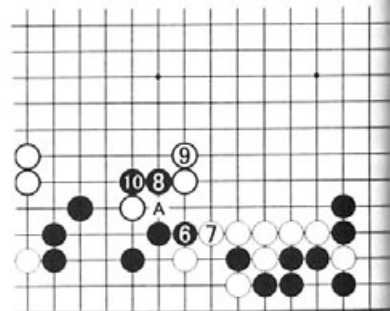


Dia. 9

In response to Black 8, White can resist with 9 because he doesn't have to worry about Black pulling out with 10 in *Dia. 10*. White answers with 11 forcing Black to capture a stone with 12 and 14. He then attaches with 15. Black can't play A to link up to the marked stones on the left because White will play B—Black C—White D, capturing four stones. If Black answers 15 with E, White will descend to A and the three marked stones are as good as dead.



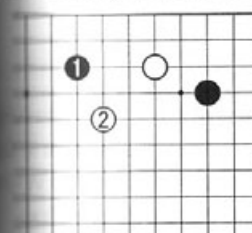
Dia. 10



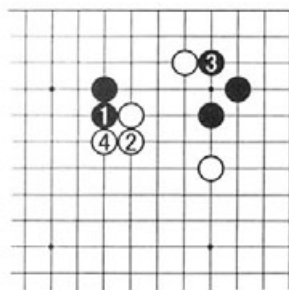
Dia. 11

For this reason, Black should have first played at 6 in *Dia. 11*, then cut across the knight's move with 8. However, the order of cutting to Black 10 goes against a top pro's instinct. Eventually, Black will probably have to connect at A, which means that Black's stones at A, 4, and 6 will form an empty triangle — a terrible shape to a professional's eye.

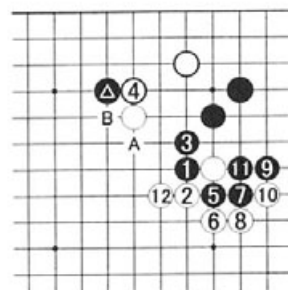
The diagonal jump is also used defensively — to make good shape while quickly escaping. Its flexibility is well-illustrated in *Dia. 12* where White answers Black's two-space pincer at 1 with the diagonal jump of 2. Black is tempted to play between the two white stones with 1 in *Dia. 13*, but White will press with 2 and 4, then come back to link up all his stones with 6. White has made sabaki with his stones and Black has no effective way to attack them.



Pushing up with 1 and attaching with 3 in *Dia. 17* is the correct way for Black to play. Next, White completes the joseki by turning at 4. White is satisfied with his shape in the center.



Dia. 17



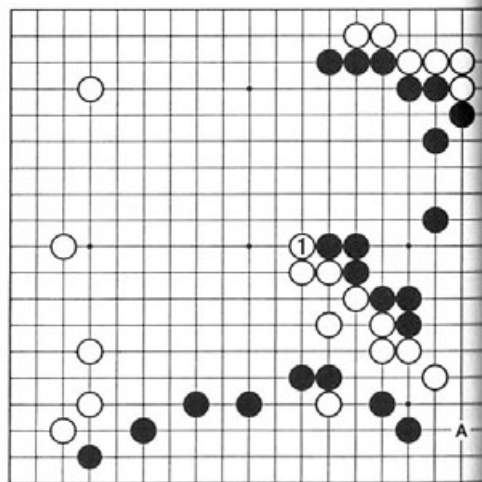
Dia. 18

Black can attach on the right with 1 in *Dia. 18*. After Black draws back with 3, White neutralizes the black stone on the left with 4. Next, Black cuts with 1, but White confines him to the corner with the sequence to 12. Of course Black could break out by attaching with A, but White would turn at B, thickening his shape and eliminating any aji the marked black stone has.

8. The thousand-dollar turn

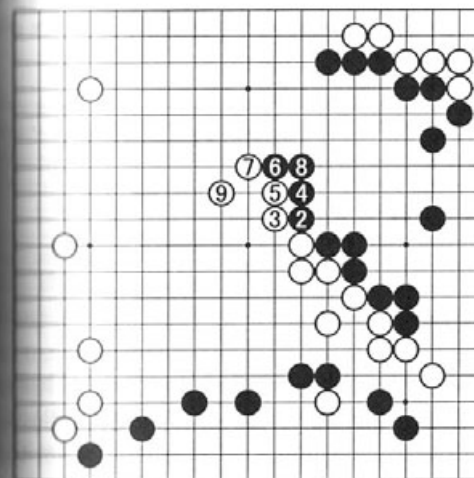
In *Dia. 17* above, White completed the joseki by turning at 4. This move is known as the 'thousand-dollar turn' (*sen-ryo magari* in Japanese, where *ryo* is the old Japanese monetary unit). The fact that this move has been given such a rich name indicates that it must be quite valuable. The reason why it is so well-regarded is that it makes a thick shape which radiates influence into the center as well as onto one of the sides. By using its thickness, eye shape can easily be made.

Dia. 1 is an example that shows how valuable the thousand-dollar turn is. White's stones in the lower right are vulnerable and need a base. Sliding to White A certainly gives them that base, but this move is purely defensive. It doesn't threaten anything because Black is strong above and on the left. White must turn at 1. This move gives White's stones thickness which radiates influence all the

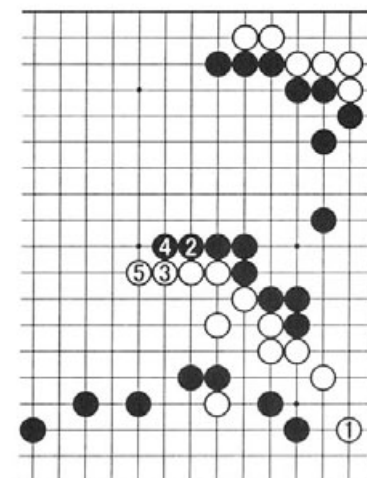


Dia. 1

way across the board, working with their allies on the left side. This move also keeps Black's moyo in the upper right in check, limiting the extent to which it can expand. If Black resists with the hane of 2 in *Dia. 2*, White will also hane at 3. The sequence to White 9 might follow and a white moyo is now taking shape in the center. If Black omits 2, White can jump to 4 and Black's moyo in the upper right will be erased.



Dia. 2

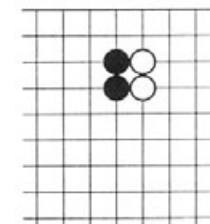


Dia. 3

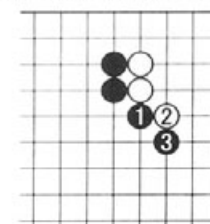
If White settles his stones by sliding to 1 in *Dia. 3*, Black will push out with 2 and 4. Since Black is strong below, White gains zero points with 3 and 5, but 2 and 4 expand the scale of Black's moyo above. Compared to *Dia. 2*, this is a huge difference.

9. Hane at the head of two (three) stones

We have already seen examples of playing hane at the head of two stones, namely, Black 1 in *Dia. 19* on page 7 and Black 6 in *Dia. 2* above. This hane is usually used to seize the initiative and to create a thick position. In *Dia. 1*, the black and white stones are standing side by side. It is clear that whichever side plays first will gain the advantage. Let's first consider the case where it is Black's turn to play. The hane of Black 1 is a move that should occur to you instinctively: Black is expanding his influence in the center and presses White against the edge. If White 2, Black then plays another hane with 3. Next —



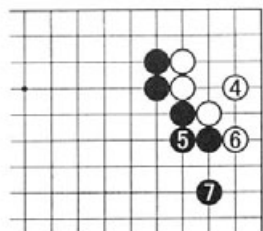
Dia. 1



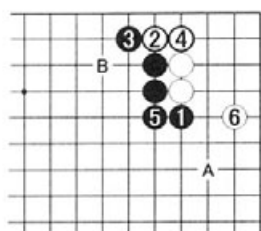
Dia. 2

White must make shape with the diagonal connection of 4 in *Dia. 3* and Black connects with 5. White settles his stones in the corner with 6, but Black ends up with a thick position on the outside when he jumps to 7.

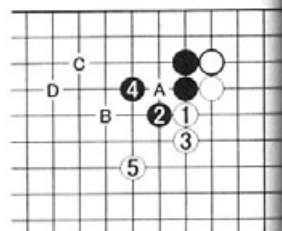
In response to Black 1, White could also resist by playing his own version of hane at the head of two stones with 2 in *Dia. 4*. Black exchanges 3 for White 4, then connects at 5. Settling the corner with the knight's move of 6 is the correct shape. White can now aim to play at A. You should also note that Black must not play 5 at B because a white cut at 5 would be severe after White defends at 6. Connecting at Black 5 is the move that makes good shape.



Dia. 3



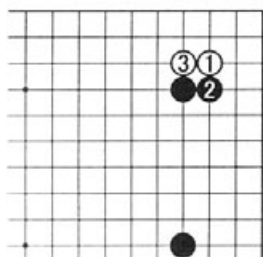
Dia. 4



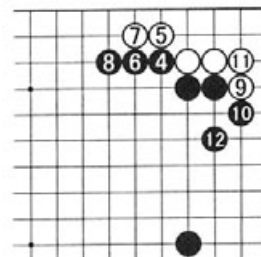
Dia. 5

Let's next look at the position in *Dia. 1* if it were White's move. White would hane at the head of the two black stones with 1 in *Dia. 5*, then extend to 3 in response to Black 2. Black must defend against a cut at A with 4 and White jumps out into the center with 5, aiming to attack Black with B-Black C-White D.

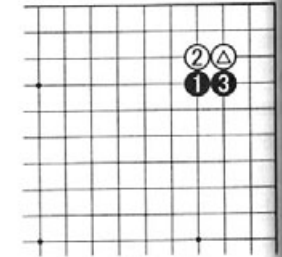
In *Dia. 6*, White invades the corner with 1. Black blocks with 2 and White crawls to 3. Next, Black keeps the initiative in the center by playing at the head of the two white stones with 4 in *Dia. 7*. White hanes with 5 and crawls along the second line to 7, but Black answers with 6 and 8, maintaining a thick position and influence on the outside. White finishes off the joseki by playing a hane at the head of Black's two stones with 9. After White connects with 11, Black must make shape with 12.



Dia. 6



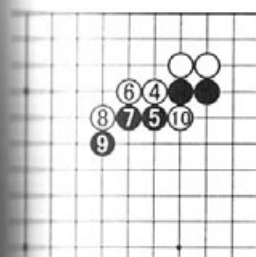
Dia. 7



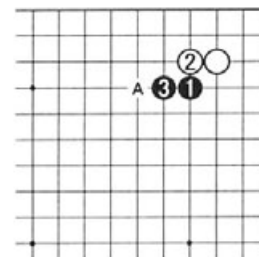
Dia. 8

In *Dia. 8*, Black attacks the marked stone with a shoulder hit at 1. If White answers with 2, Black must not block at 3. Although the position is the same as *Dia. 6*, this time it is White's move. Instead of 3, where should White play?

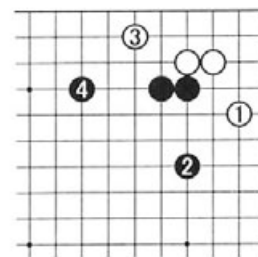
White will use his move by playing at the head of the two black stones with 4 in *Dia. 9*. Black has to defend his stones, but if he plays the sequence to 9, White will cut at 10 and Black's position collapses.



Dia. 9



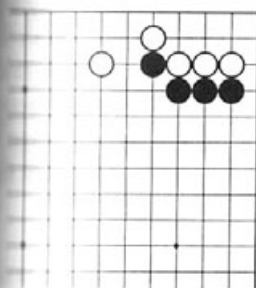
Dia. 10



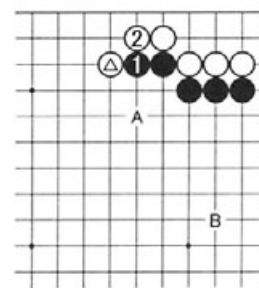
Dia. 11

The correct way for Black to answer White 2 in *Dia. 10* is either to extend to 2 or to jump to A. This way the white stones are suppressed along the third line and Black is able to maintain a strategic high-profile position without being burdened with bad shape. White can continue with 1 in *Dia. 11*. Black will jump to 2 and, if White slides to 3 Black jumps to 4. This is a joseki. White has secured the corner, but Black is happy with his central influence.

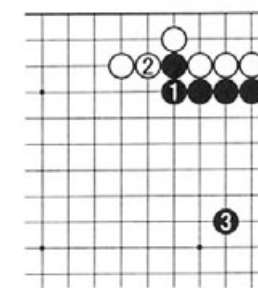
In *Dia. 12*, no matter what Black does White is going to link up with his stones in the corner with the one on the left, so Black's first priority should be to make good shape. Where should he play?



Dia. 12



Dia. 13

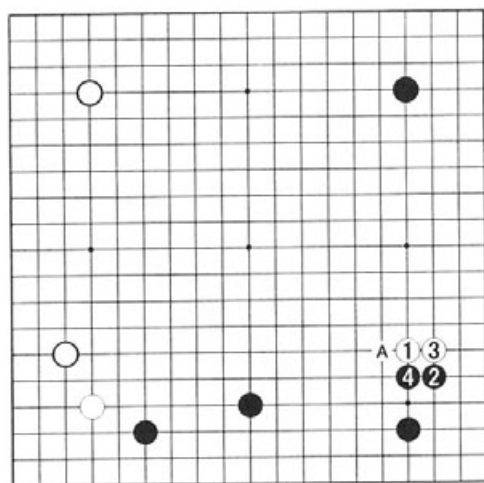


Dia. 14

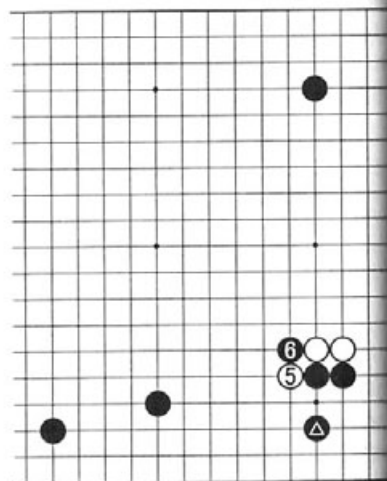
Bumping against the marked stone with 1 in *Dia. 13* results in a terrible shape for Black. After White 2, the marked stone becomes a hane at the head of two stones, leaving the two black stones short of liberties. Black has to fall back to A to fix up his shape. If Black extends to B, White peeps at A, the vital point, destroying Black's shape.

Black makes good shape by connecting at 1 in *Dia. 14*. White must link up with 2, and Black can extend to 3. This is a satisfactory result for Black.

Having the initiative means keeping one step ahead of your opponent. If your opponent threatens to play a move that will force your stones into a bad shape, it is urgent to make a move that will prevent this.

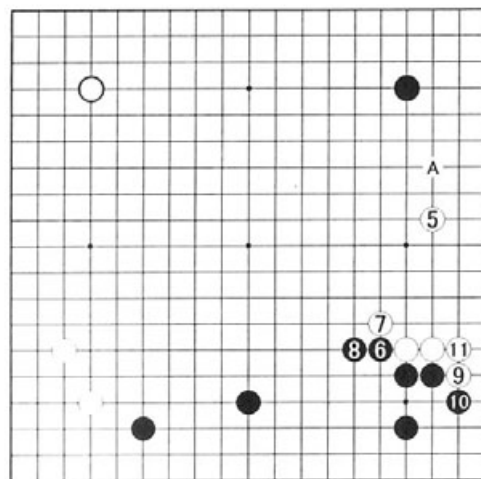


Dia. 15



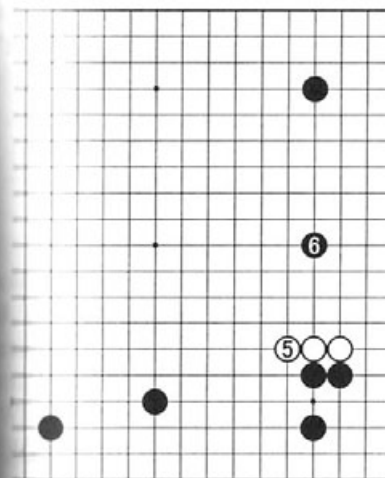
Dia. 16

In *Dia. 15*, Black has just played 4, threatening to play at the head of the two white stones with A. White 5 in *Dia. 16* is also at the head of the two black stones and you might think that playing here first will alleviate the problem. However, Black will cut at 6 and, with the marked black stone in place, White's stones are outnumbered. White will be at a disadvantage in the fighting that will erupt from this sharp exchange.

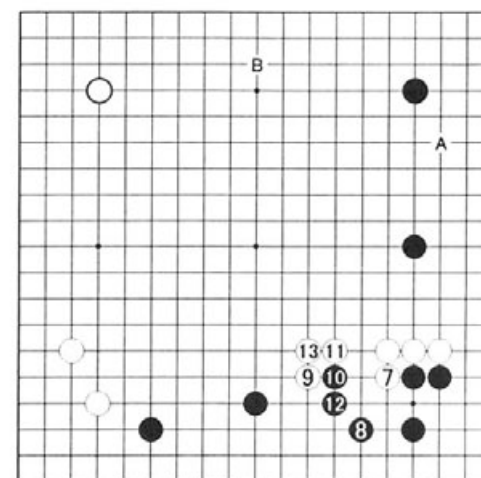


Dia. 17

White must not avoid the problem by extending to 5 in *Dia. 17*. Black will expand his moyo at the bottom with the sequence to 10. Since White must connect at 11, Black ends in sente. He can use this sente to attack the white stones on the right with A.

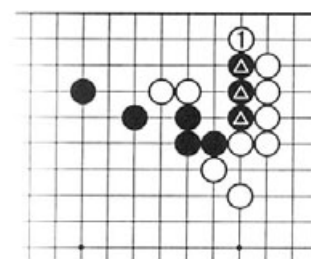


Dia. 18

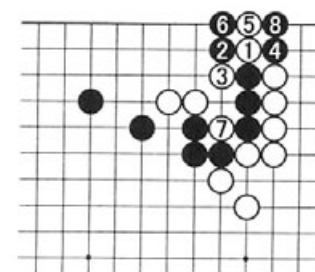


Dia. 19

White must prevent Black from forcing him to make bad shape by extending to 5 in *Dia. 18*. This is the vital point of this position. Black attacks the three white stones with a checking extension to 6. White's stones may now look like just a string of stones, but he can turn them into thickness by turning at 7 in *Dia. 19* (the thousand-dollar turn). Answering with White 8 is the proper move. White jumps to 9 and Black defends his territory with 10 and 12. White ends the sequence by connecting at 13, the thousand-dollar turn with the order of moves reversed. This result is much better for White than *Dia. 17*, where Black had a large moyo and an attack on White's stones. If Black next defends at A, White will extend to B.



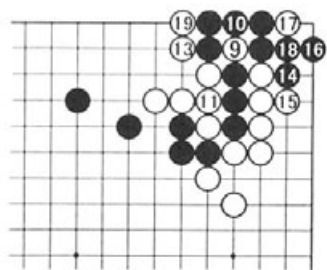
Dia. 20



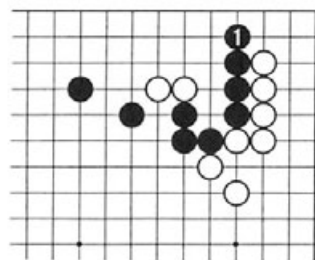
Dia. 21

A hane at the head of three stones can also be an effective move for making good shape for your stones or forcing your opponent's into a bad shape. In *Dia. 20*, White hanes at the head of the three marked stones, intending to link up with his two stones on the left. If Black blocks at 2 in *Dia. 21*, White cuts with 3, allowing Black to atari with 4. White descends to 5. If Black 6, White throws in a stone at 7. Black only hope is to capture with 8. Next —

White throws in a stone with 9 in *Dia. 22* and Black must capture with 10. White ataris with 11, forcing Black to connect with 12 (at 9). After White 13 and 15, Black's stones in the corner are dead.



Dia. 22

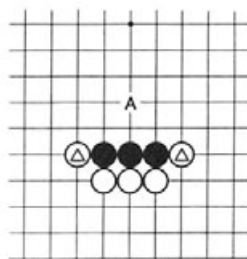


Dia. 23

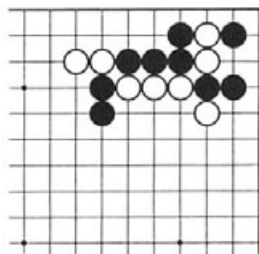
White 1 in *Dia. 20* is the vital point of this position. If Black were able to play in this position first, descending to 1 in *Dia. 23* is the only move he would give his stones shape and enable him to keep the territory at the top.

10. The middle of three stones

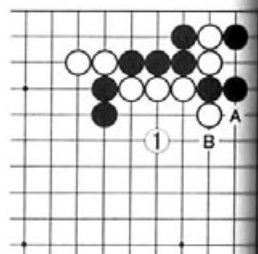
A one-space jump from the middle of three stones is often the vital point in making good shape. It can also be the vital point for destroying the enemy's shape. The standard example is shown in *Dia. 1*. The black stones have an acute shortage of liberties caused by the two marked white stones at the head of the three black ones. The point A, the middle of the three black stones, is the vital point for both defending and attacking them. Let's look at some examples in realistic settings.



Dia. 1

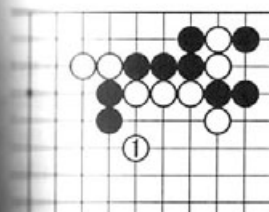


Dia. 2

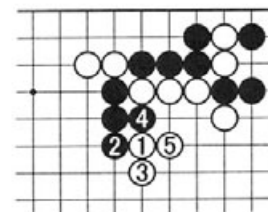


Dia. 3

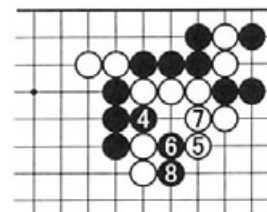
The position in *Dia. 2* arose from the large avalanche joseki (see *Dictionary of Basic Joseki*, Vol. 2 page 36). White 1 in *Dia. 3* is a one-space jump from the middle of the three white stones above. After this move, White's stones need only one more move to make the mouth shape. That is, if Black turns at A, White B makes the mouth shape. For White to play at A is of course sente, but this would erase some aji at the top. White would actually prefer Black to turn at A so he could perfect his shape with B.



Dia. 4

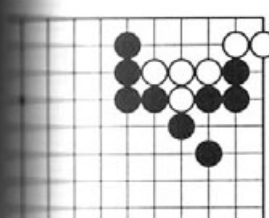


Dia. 5

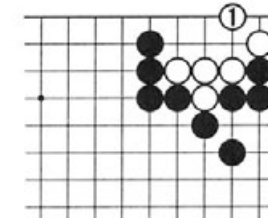


Dia. 6

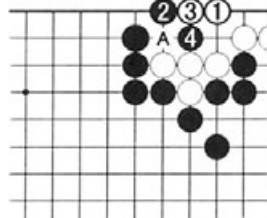
What about White 1 in *Dia. 4*? In some positions this would be a tesuji, but here Black can force White's stones into a bad shape. Black responds by first pushing with 2 in *Dia. 4*. This forces White 3. He then pushes in with 4. If White answers with 5, he finds himself saddled with the bad empty triangle shape (made up of the stones at 3, 1, and 5). White might answer Black 4 with 5 in *Dia. 6*, but then Black would wedge in with 6, forcing White to connect at 7. After Black 8, White's position has collapsed.



Dia. 7

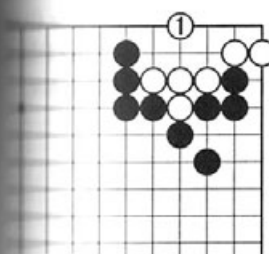


Dia. 8

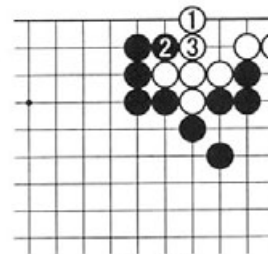


Dia. 9

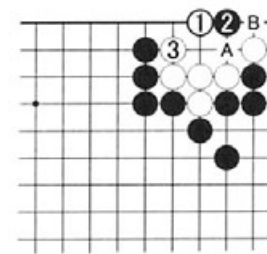
Playing in the middle of three stones is often the vital point to relieve a shortage of liberties. The position in *Dia. 7* is a classic life-and-death problem. At first glance, White 1 in *Dia. 8* seems to give the white stones eye shape, but Black can quietly play the diagonal move of 2 in *Dia. 9*. If White 3, Black plays 4 and White can't play at A because he is short of liberties. If White 3 at 4, Black 3 leaves White's stones with a false eye.



Dia. 10



Dia. 11



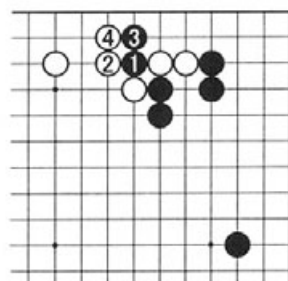
Dia. 12

White 1 in *Dia. 10*, in the middle of the three white stones, eliminates the shortage-of-liberties problem and makes eye shape for the white stones. If Black 2 in *Dia. 11*, White blocks at 3 and he has ample space to make two eyes (a four-point eye space). If Black attaches at 2 in *Dia. 12*, White plays 3 and the points A and B are miai, so White's stones live.

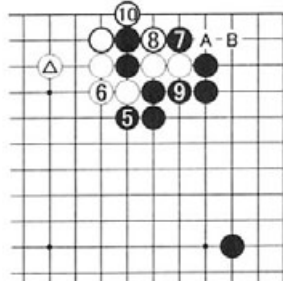
11. Increasing the Sacrifice

We have seen in *Dia. 21* on page 59 (White 5) how increasing the number of stones to be sacrificed can destroy the shape your opponent's stone. Doing this can also make good shape for your own stones. Because there are more stones to capture your opponent has to spend more moves capturing them. In the meantime, you can make good shape or thickness by squeezing.

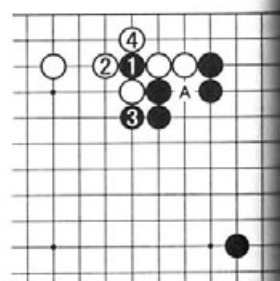
In the example in *Dia. 1*, after Black cuts with 1, White ataris with 2. Black descends to 3, increasing the liberties of his stones at the top. White has to block with 4. Black can now use these two stones to make a thick shape for his stones on the outside. He first ataris with 5 in *Dia. 2*, expanding his influence in the center, then squeezes with 7 and 9, forcing White to capture the two black stones with 8 and 10. Black's stones end up with a thick shape without any defects while White's stones are overconcentrated — the marked white stone is too close to White's three thick stones on the right. Moreover, because of the stone at 7, if White ataris at A, Black can defend the corner in sente with B.



Dia. 1



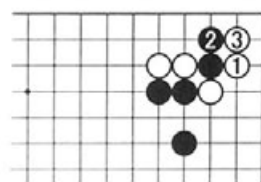
Dia. 2



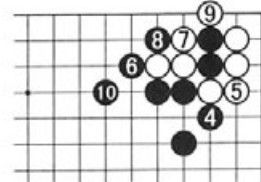
Dia. 3

If Black neglects to play 3 in *Dia. 1* and simply ataris with 3 in *Dia. 3*, White will capture with 4. Black's stones are now left with a defect at A.

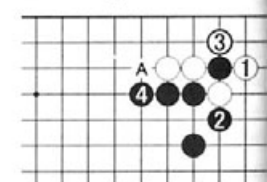
White ataris with 1 in *Dia. 4*. White is going to take the corner, so Black must get thickness on the outside in compensation. Descending to 2 and increasing his sacrifice to two stones is the only move to accomplish this. After White 3, Black ataris with 4 in *Dia. 5*, then squeezes from the outside with 6 and 8, forcing White to capture Black's two stones with 7 and 9. After Black 10, White's stones are confined to the corner and Black's have a beautiful shape in the center.



Dia. 4



Dia. 5

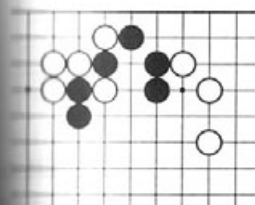


Dia. 6

If Black ataris with 2 in *Dia. 6*, White captures with 3. Black's stones are thin, so he has to extend to 4. Blocking at Black A is unreasonable; White will cut at 4, leaving Black's stones with bad shape.

Chapter Three: 245 Problems

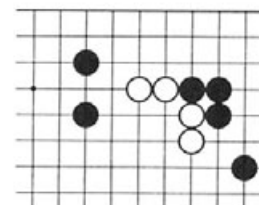
Problem 1



Black to play

A black stone is in atari.
How should Black play?

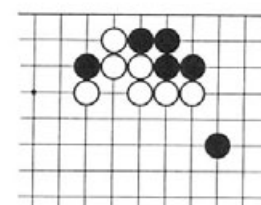
Problem 2



Black to play

How can Black destroy
White's shape?

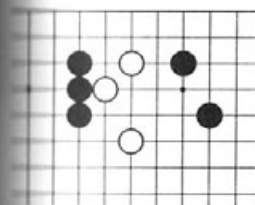
Problem 3



Black to play

What is the shape move
for Black to link up his stones?

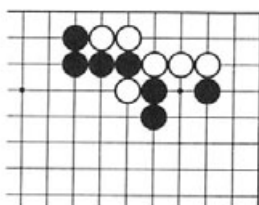
Problem 4



Black to play

How can Black keep
White's stones heavy?

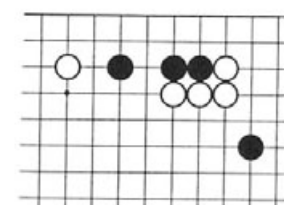
Problem 5



Black to play

How should Black de-
fend the right side?

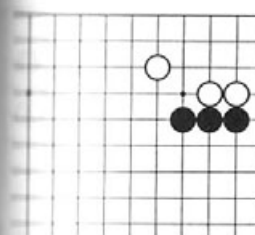
Problem 6



Black to play

Where should Black
play to make good shape?

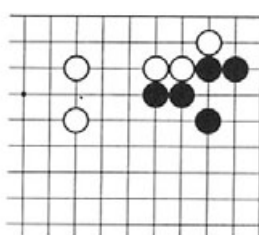
Problem 7



Black to play

How can Black make
good shape for his stones?

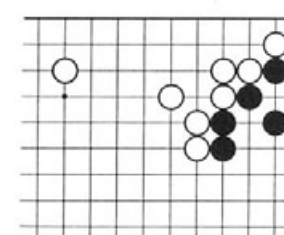
Problem 8



Black to play

How can Black separate
White's stones?

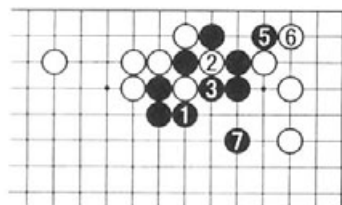
Problem 9



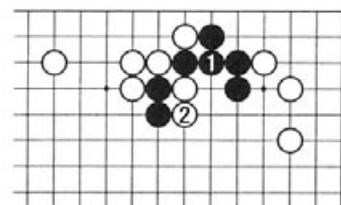
Black to play

Where should Black
play to preserve his shape?

Problem 1



Dia. 1. Correct

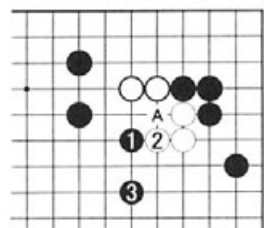


Dia. 2. Failure

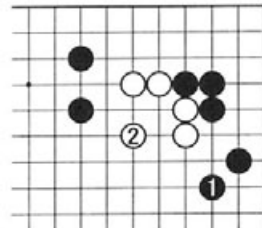
Black must counterattari with 1 in *Dia. 1*. If White captures with 2, Black ataris two stones with 3. After White connects with 4 (left of 2), Black forces with 5 then makes shape in the center with 7.

If Black connects with 1 in *Dia. 2*, White plays 2 and Black's stones are separated.

Problem 2



Dia. 1. Correct

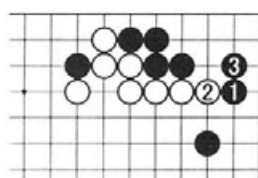


Dia. 2. Failure

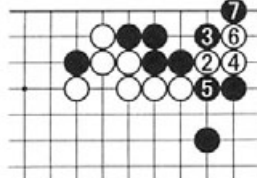
Black peeps with 1 in *Dia. 1*, aiming at the cutting point at A. After White defends with 2, Black jumps to 3, and the eyeless white group is under attack.

Black 1 in *Dia. 2* is a passive move. It give White the chance to secure at least one eye for his stones by making a mouth shape with 2.

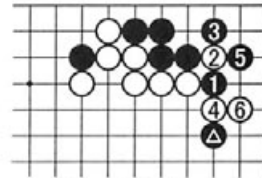
Problem 3



Dia. 1. Correct



Dia. 2. Resistance



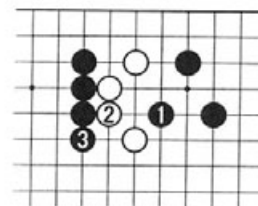
Dia. 3. Failure

The knight's move of Black 1 in *Dia. 1* is the move that links up Black's stones. If White tries to break through with 2, Black draws back to 3. Black's shape is impenetrable.

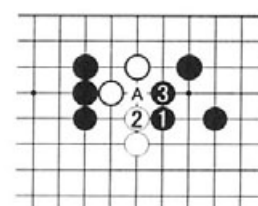
If White resists with 2 and 4 in *Dia. 2*, Black cuts with 5 and White's three stones die.

The hane of Black 1 in *Dia. 3* fails. White cuts off the marked stone with the sequence to 6.

Problem 4



Dia. 1. Correct

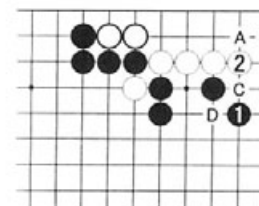


Dia. 2. Variation

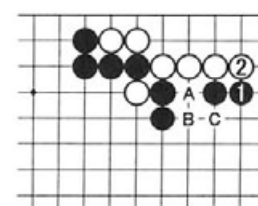
Black should jump to 1 in *Dia. 1*, threatening to capture the two white stones at the top. If White defends with 2, Black extends to 3, increasing his thickness and keeping the white stones heavy and under attack.

If White defends with the diagonal move of 2 in *Dia. 2*, Black draws back to 3, threatening to play at A and linking up his stones.

Problem 5



Dia. 1. Correct

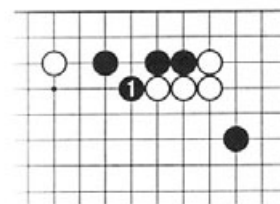


Dia. 2. Failure

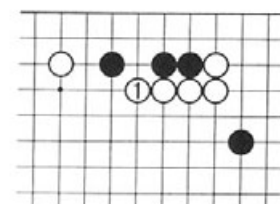
The diagonal move of Black 1 in *Dia. 1* is the way to make shape in this position. If White omits 2, Black will play 2—White A—Black B, killing the white stones. If White wants to keep sente, he can exchange C for Black D.

It might seem as if Black 1 in *Dia. 2* is sente, but, after 2, White is threatening to play A—Black B—White C, cutting off two black stones.

Problem 6



Dia. 1. Correct

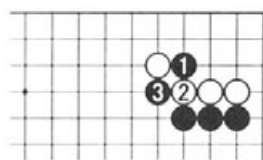


Dia. 2. Failure

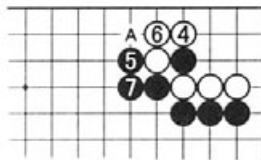
Bulging out with Black 1 in *Dia. 1* is the vital point for making shape for the black stones.

If Black omits 1, White will play on this point with 1 in *Dia. 2*. Black's stones are now under a severe attack.

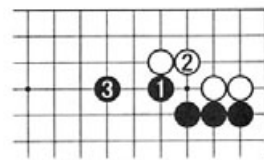
Problem 7



Dia. 1. Correct



Dia. 2. Continuation

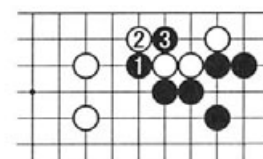


Dia. 3. Failure

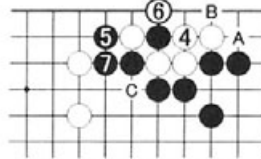
Attaching across the knight's move with 1 in *Dia. 1* is a tesuji often used to make shape. If White 2, Black cuts with 3. White must atari with 4 in *Dia. 2* and Black plays 5 and 7, confining White to the corner. Next, Black A is sente, so Black can build even more thickness.

If Black simply attaches with 1 in *Dia. 3*, White will draw back with 2. Black jumps to 3, but, compared with *Dia. 2*, his stones are not as thick and White has more room to maneuver.

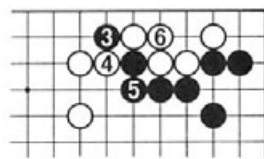
Problem 8



Dia. 1. Correct



Dia. 2. Continuation

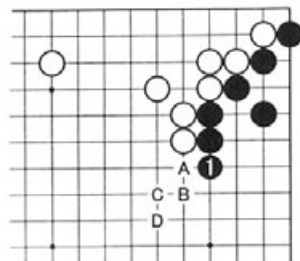


Dia. 3. Failure

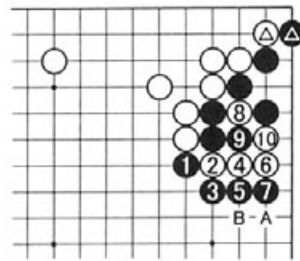
Black hane at the head of the two white stones with 1 in *Dia. 1*. If White tries to link up with 2, Black cuts with 3. White next captures with 4 and 6 in *Dia. 2*, and Black isolates the two white stones on the left with 5 and 7. Later, the exchange of Black A for White B is Black's privilege, so, if White cuts at C, Black can fight.

A second hane with Black 3 in *Dia. 3* fails. White ataris with 4 and connects with 6.

Problem 9



Dia. 1. Correct

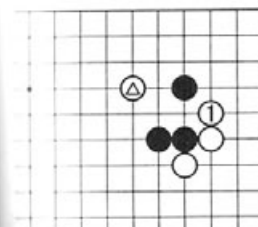


Dia. 2. Failure

Black must extend to 1 in *Dia. 1*. If White A, Black plays B—White C—Black D.

Black 1, hane at the head of two stones, in *Dia. 2* fails. White cuts with 2 and, due the exchange of the marked stones, Black's shape is too weak to capture this stone as the sequence to 10 shows. If Black 7 at 10, White plays 7—Black A—White B, and Black's position below collapses.

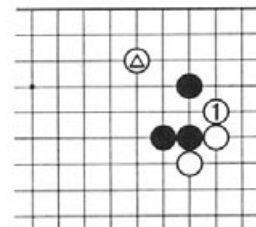
Problem 10



Black to play

White has played 1. With the marked stone in place, how should Black answer?

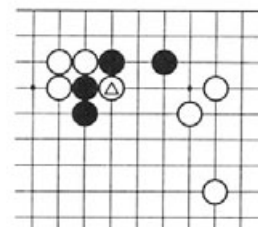
Problem 11



Black to play

The marked stone is now on the third line. How should Black answer White 1?

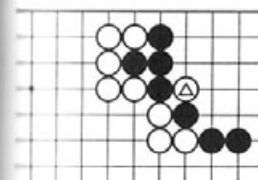
Problem 12



Black to play

The marked stone is splitting Black's stones. How can Black make good shape?

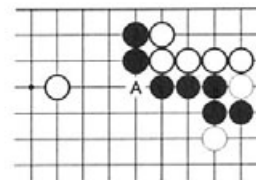
Problem 13



Black to play

Black has ataried with the marked stone. How should Black respond?

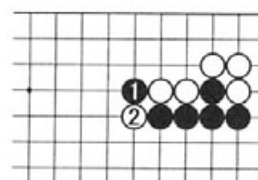
Problem 14



Black to play

How should Black defend his weak point at A?

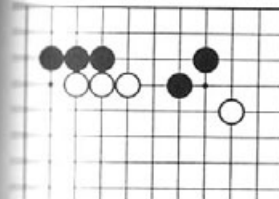
Problem 15



Black to play

Black plays 1 at the head of two stones. How should he answer White 2?

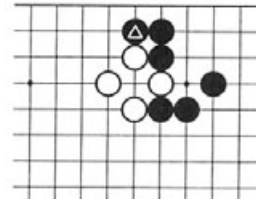
Problem 16



Black to play

How should Black link up his stones?

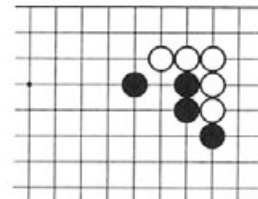
Problem 17



White to play

How does White make good shape after Black turns with the marked stone?

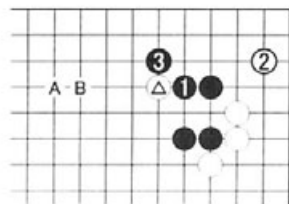
Problem 18



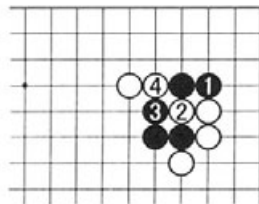
Black to play

Where should Black play to make good shape?

Problem 10



Dia. 1. Correct

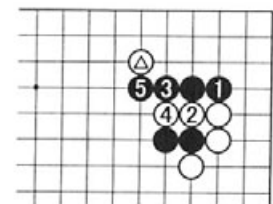


Dia. 2. Failure

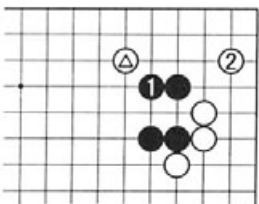
Black must make a bamboo joint by bumping the marked stone with 1 in *Dia. 1*. White makes a base in the corner with 2 and hugging the marked stone with Black 3 is the shape move. Depending on the position, Black 3 at A or B might also be a good move.

Blocking with Black 1 in *Dia. 2* is bad. White cuts through with 2 and 4, and Black's stones are split into two weak groups.

Problem 11



Dia. 1. Correct

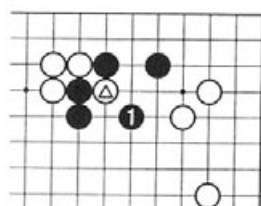


Dia. 2. Failure

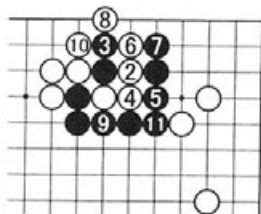
With the marked stone on the third line, Black can block at 1 in *Dia. 1*. If White pushes in with 2 and 4, Black plays along the fourth line with 3 and 5, neutralizing the marked stone.

In this position, making a bamboo joint with 1 in *Dia. 2* is wrong. After White 2, the marked stone is on a vital eye-making point, leaving the black stones with bad shape.

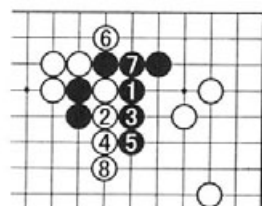
Problem 12



Dia. 1. Correct



Dia. 2. Continuation

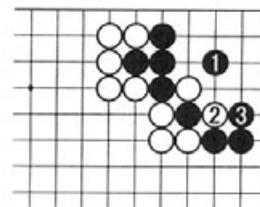


Dia. 2. Failure

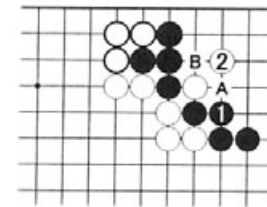
Black 1 in *Dia. 1* is on the vital point, preparing to make the mouth shape. If White ataris with 2 in *Dia. 2*, Black descends to 3, intending to sacrifice two stones. After 4, Black squeezes with the sequence to 9, then connects with 11, building a thick position.

If Black ataris with 1, he ends up with a heavy group after the sequence to White 8.

Problem 13



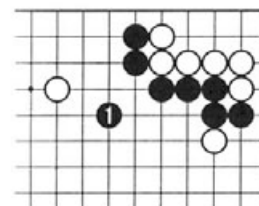
Dia. 1. Correct



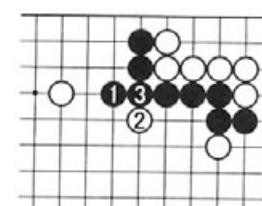
Dia. 2. Failure

Black must give up a stone and make shape for his other stones with 1 in *Dia. 1*. If White captures with 2, Black turns with 3 and he can easily live in the corner.

If Black connects with 1 in *Dia. 2*, White plays the diagonal move on the vital point of 2. Whether Black plays A or B, his four stones at the top will be captured.



Dia. 1. Correct

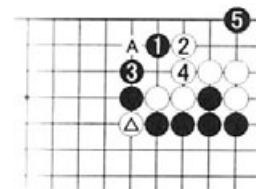


Dia. 2. Failure

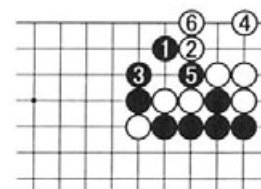
The knight's move of Black 1 in *Dia. 1* defends against a cut and makes ideal shape.

The diagonal connection of 1 in *Dia. 2* leaves Black with an empty triangle after White exchanges 2 for 3. If Black 1 at 2, White will peep at 1.

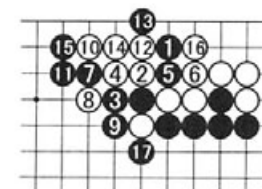
Problem 15



Dia. 1. Correct



Dia. 2. Continuation

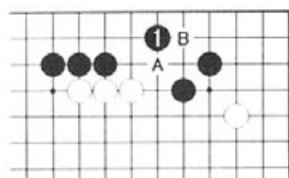


Dia. 2. Variation

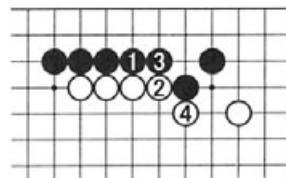
Cutting with the marked stone is unreasonable. Black plays on the vital point of 1 in *Dia. 1*. After White 2, Black 3 threatens to capture two stones. If White defends with 4, Black 5 kills the corner. White must make eye shape with 4 in *Dia. 2* and give up two stones. Finally, White must play 6 to live. White's marked stone should have been played at A in *Dia. 1*.

White could also atari with 2 in *Dia. 3*. White lives with the sequence to 16, but Black gets overwhelming influence and thickness when he captures with 17.

Problem 16



Dia. 1. Correct

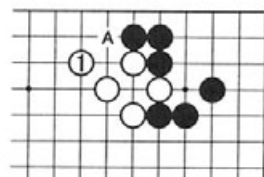


Dia. 2. Failure

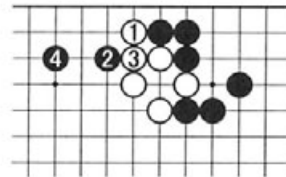
Sliding to 1 in *Dia. 1* enables Black to link up his stones while making a resilient shape. If White A, Black draws back to B.

If Black crawls with 1 and 3 in *Dia. 2*, White builds a thick wall with 2 and 4.

Problem 17



Dia. 1. Correct

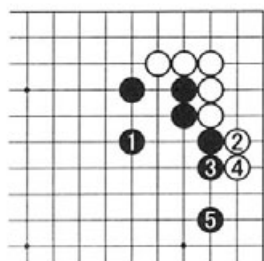


Dia. 2. Failure

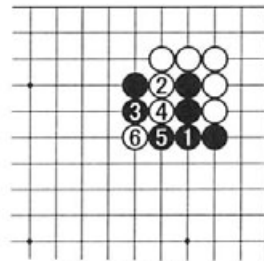
The diagonal move of 1 in *Dia. 1* is the way for White to make shape. Black A is too small to played in the opening stage. If it looks as if the white stones will get into trouble, White A makes a perfect ponnuki.

If White blocks with 1 in *Dia. 2*, Black will peep with 2 then jump to 4. The white stones are now heavy.

Problem 18



Dia. 1. Correct

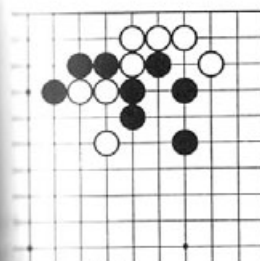


Dia. 2. Failure

Before doing anything else, Black must make shape with 1 in *Dia. 1*. If White plays 2 and 4, Black gets a thick position in the center with 3 and 5.

A solid connection with 1 in *Dia. 2* does not make good shape. White can cut through with the sequence to 6, and Black's stones are split into two groups.

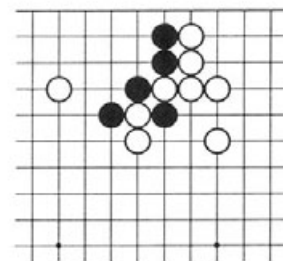
Problem 19



Black to play

White's stones in the center have defective shape. How should Black attack them?

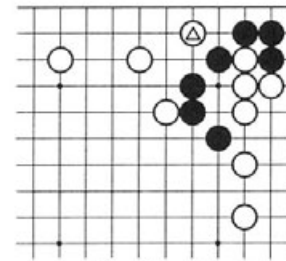
Problem 20



Black to play

How can Black defend the weak points in his position while making good shape?

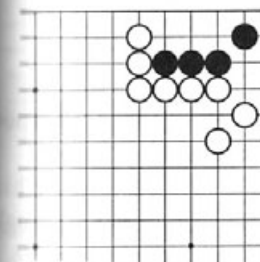
Problem 21



Black to play

White has just peeped with the marked stone. How should Black answer?

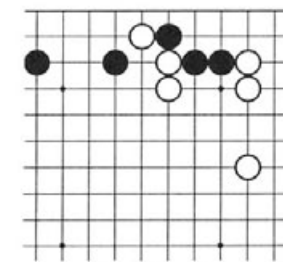
Problem 22



Black to play

Where is the vital point for Black to make eye shape?

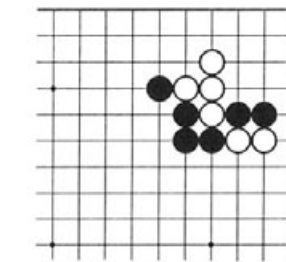
Problem 23



Black to play

How can Black escape with his stones on the right?

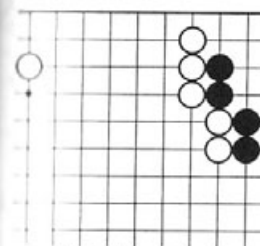
Problem 24



Black to play

How can Black make a thick position in the center?

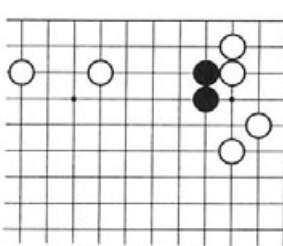
Problem 25



Black to play

How can Black take the initiative here?

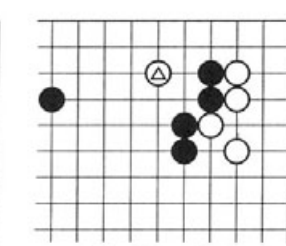
Problem 26



Black to play

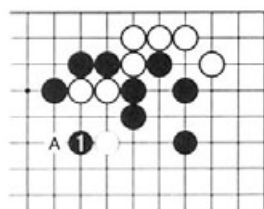
How can Black make shape for his two stones?

Problem 27



Black to play

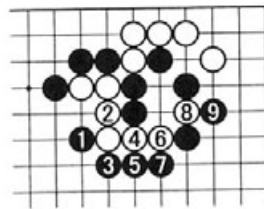
How should Black answer the marked stone?



Dia. 1. Correct

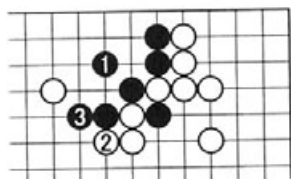
Black 1 in *Dia. 1* exploits the weakness of White's shape and threatens to capture two stones. If White defends with 2 in *Dia. 2*, Black hanes at 3 and White's stones are captured after Black 9. Before Black plays 1, White needs to play a stone at A or 1 to complete his shape.

Problem 19

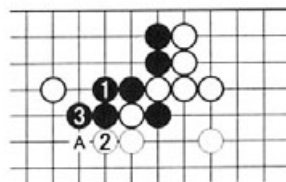


Dia. 2. Continuation

Problem 20



Dia. 1. Correct

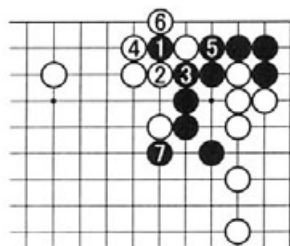


Dia. 2. Failure

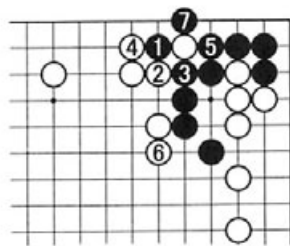
The diagonal connection of 1 in *Dia. 1* makes good shape for Black. Turning at 2 is now necessary, but Black moves out into the center with 3 and his stones have ideal shape.

Connecting with 1 in *Dia. 2* leads to a bad shape for Black's stones. When White turns at 2, Black has no choice but to extend to 3, leaving his stones with an empty triangle shape. If Black 3 at A, White cuts with 3 and Black's stones at the top are in trouble.

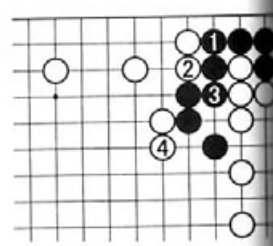
Problem 21



Dia. 1. Correct



Dia. 2. Variation



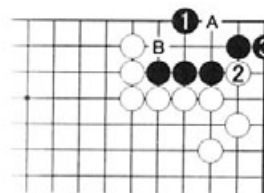
Dia. 3. Failure

Attaching across the knight's move with 1 in *Dia. 1* enables Black to connect at 5 in sente. If White captures with 6, Black is safely out into the center when he hanes with 7.

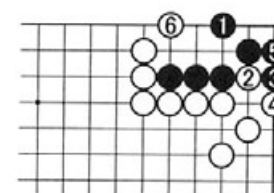
White can restrict the movement of Black's stones in the center with 6 in *Dia. 2*, but Black can then live by capturing with 7.

If Black connects at 1 in *Dia. 3*, Black's stones are heavy and under attack after White 2 and 4.

Problem 22



Dia. 1. Correct

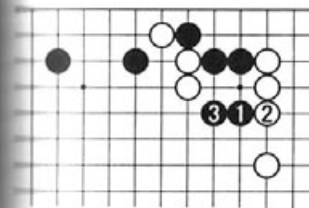


Dia. 2. Failure

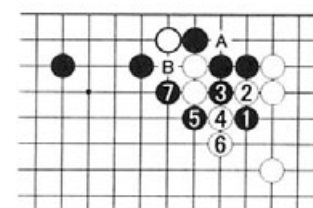
Black 1 in *Dia. 1*, in the center of three stones, guarantees Black's stones eye shape. If White 2, Black descends to 3. If White A next, Black lives by expanding his territory with B.

The diagonal connection of Black 1 in *Dia. 2* results in a ko. Black must answer White 2 with Black 3, but, after White 6, Black must fight a ko to live.

Problem 23



Dia. 1. Correct

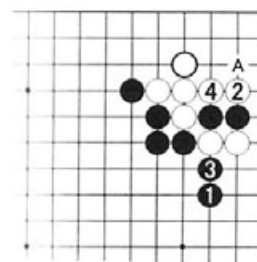


Dia. 2. Variation

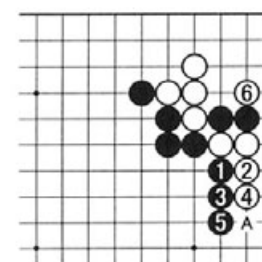
Black's stones can escape by jumping to 1 in *Dia. 1*. If White defends with 2, Black makes a bamboo joint with 3. The three white stones on the left are now under attack.

White can't cut through with 2 and 4 in *Dia. 2*. Black will atari with 5, then go after the three white stones on the left with 7. If Black 1 at 4, White traps Black's stones at the top by cutting through with 3 and 1. If Black A next, White connects at B and Black can't escape.

Problem 24



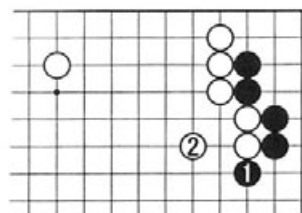
Dia. 1. Correct



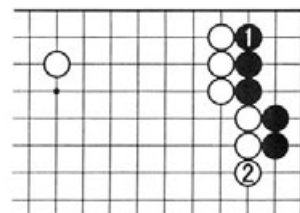
Dia. 2. Failure

Black can make good shape with the knight's move of Black 1. White must play 2 to prevent Black A. Black then plays 3, getting a thick position in the center and ending in sente.

Blocking with Black 1 in *Dia. 2* is not as good as 1 in *Dia. 1*. Black still ends in sente, but his position toward the bottom is open at A.



Dia. 1. Correct

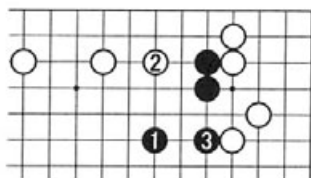


Dia. 2. Failure

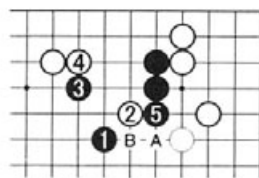
Black 1 in *Dia. 1*, at the head of two stones, is the vital point, establishing a presence on the right side. Black must fall back to 2 to defend his shape.

Defending the corner with Black 1 in *Dia. 2* is small. White extends to 2, making a thick position in the center.

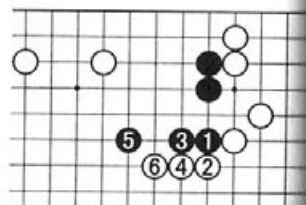
Problem 26



Dia. 1. Correct



Dia. 2. Variation

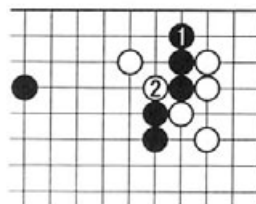


Dia. 3. Failure

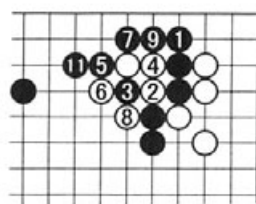
The diagonal jump of Black 1 in *Dia. 1* is the tesuji to make shape. If White 2, Black attaches with 3. If White jumps into the gap with 2 in *Dia. 2*, Black exchanges 3 for White 4, then pushes with 5. If White A, Black captures a stone with B. If White B, Black plays A and White's stones on the right become thin.

After 1 and 3 in *Dia. 3*, Black's stones are heavy. After White 4, Black lightly jumps to 5, but White takes a vital point with 6, making thickness facing down the right side.

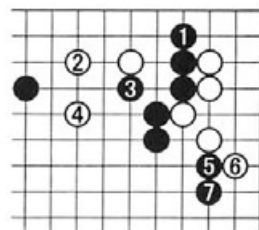
Problem 27



Dia. 1. Correct



Dia. 2. Continuation

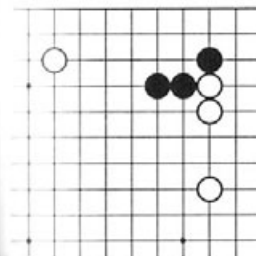


Dia. 3. Variation

Black must descend to 1 in *Dia. 1* to prevent White from playing here. If White cuts with 2, Black squeezes up to 9 in *Dia. 2*, then extends to 11. White is left with a dumpling shape.

If White lays waste to Black's territory at the top by jumping to 2 and 4 in *Dia. 3*, Black gets compensation by getting thickness on the right side with 5 and 7.

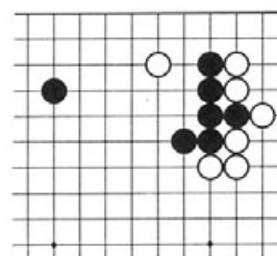
Problem 28



Black to play

How should Black defend his stones?

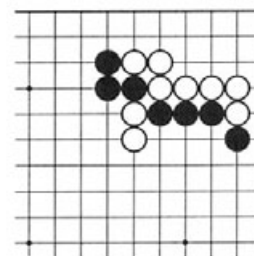
Problem 29



Black to play

How should Black make thickness in the center?

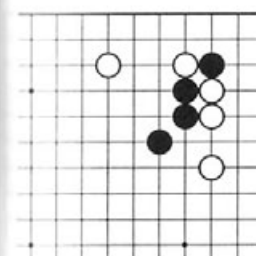
Problem 30



Black to play

Black must make shape for his stones on the right.

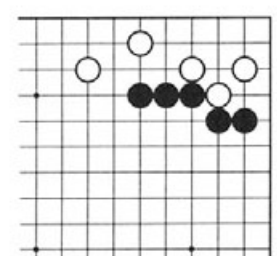
Problem 31



Black to play

How can Black make shape for his stones?

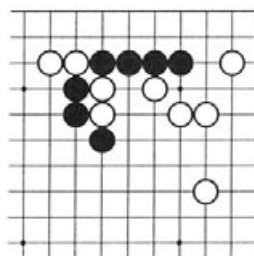
Problem 32



Black to play

How can Black exploit the defects in White's position?

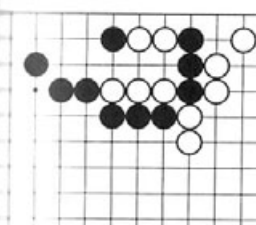
Problem 33



Black to play

Black's stones are separated and have no eyes. How should Black play?

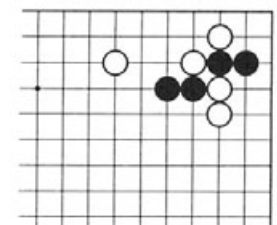
Problem 34



Black to play

The bamboo joint is a strong connection, but if they are short of liberties...

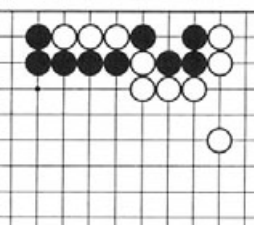
Problem 35



Black to play

Black's stones are split into two. How can he make good shape?

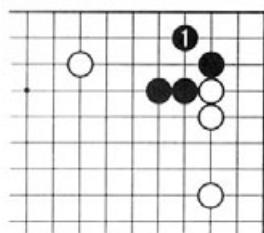
Problem 36



Black to play

Black can capture three white stones and save his own if he makes good shape.

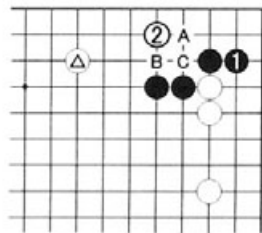
Problem 28



Dia. 1. Correct

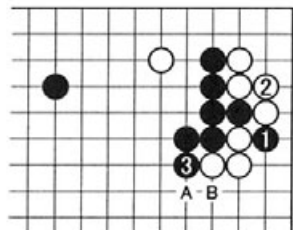
The diagonal connection of Black 1 in *Dia. 1* makes a secure shape for Black's stones. They are now rich in eye shape and in no danger of coming under attack.

With the marked stone present on the left, descending to Black 1 in *Dia. 2* leaves Black's stones vulnerable. White can peep at 2. If Black A next, White B—Black C follow and Black's stones in the corner don't have two eyes.



Dia. 2. Failure

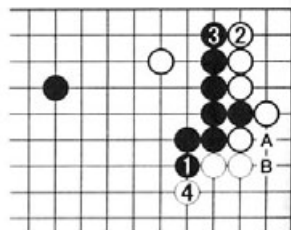
Problem 29



Dia. 1. Correct

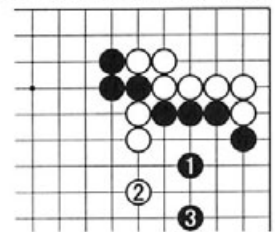
Black should first cut with 1 in *Dia. 1*. White must defend at 2 or he will lose his two stones in the corner. Black next makes the 'thousand dollar turn' with 3. White can't hane at A; because his stones are short of liberties, Black can cut at B.

Simply turning at 1 in *Dia. 2* lets White exchange 2 for Black 3. White can now hane at 4. If Black cuts at A, White defends with B.



Dia. 2. Failure

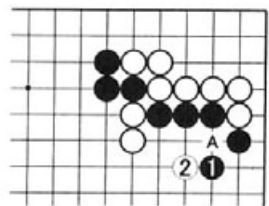
Problem 30



Dia. 1. Correct

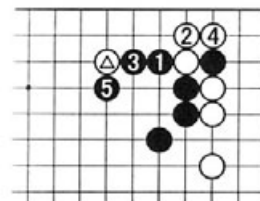
Black must jump to 1 in *Dia. 1*. This move, in the middle of three stones, makes ideal shape. If White 2, Black starts to map out territory on the right side with 3.

The diagonal connection of Black 1 in *Dia. 2* leaves Black's stones short of liberties. White 2 is on the vital point, creating a false eye at A.



Dia. 2. Failure

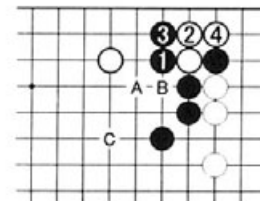
Problem 31



Dia. 1. Correct

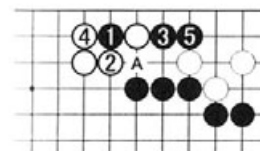
Black first ataris with 1 in *Dia. 1*, then bumps against the marked stone with 3. Black now threatens to capture the two white stones to the right, so White must defend with 4. Next, Black hugs the marked stone with 5, neutralizing it and making a thick shape.

Black 1 and 3 in *Dia. 2* leave the black stones vulnerable. White is threatening to play the sequence A—Black B—White C, attacking Black's stones.



Dia. 2. Failure

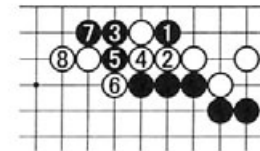
Problem 32



Dia. 1. Correct

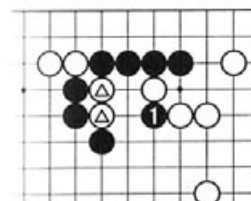
Attaching with Black 1 in *Dia. 1* is the tesuji. If White 2, Black can take the corner with 3 and 5. If White 2 at A, Black will draw back to 2, confining White to the corner.

Black 1 in *Dia. 2* is on the wrong side. The clamp of 3 doesn't work now. White connects at 4 and cuts with 6; Black's stones at the top are in trouble.



Dia. 2. Failure

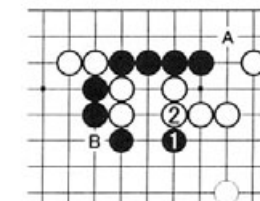
Problem 33



Dia. 1. Correct

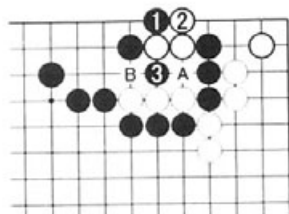
The shape of White's stones is defective. They need another stone to complete their shape. Black 1 in *Dia. 1* is the vital point. The marked white stones are captured, so all of Black's stones are connected.

Black 1 in *Dia. 2* let's White connect all his stones with a bamboo joint at 2. Black must live with A, but, when White cuts at B, Black's stones on the outside will be in disarray.



Dia. 2. Failure

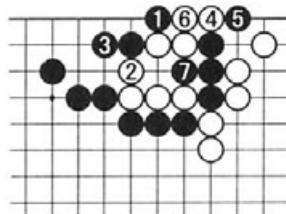
Problem 34



Dia. 1. Correct

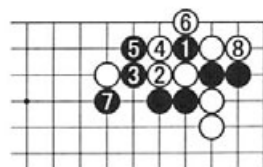
The hane of Black 1 in *Dia. 1* threatens to link up his stones, but, if White blocks at 2, his stones lose a liberty. Black next plays 3. If White connects at A, Black connects at B and White's stones will be captured.

If White resists with 2 in *Dia. 2*, Black draws back to 3. After Black 7, White again finds his stones short of liberties.



Dia. 2. Variation

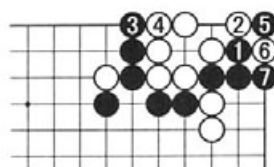
Problem 35



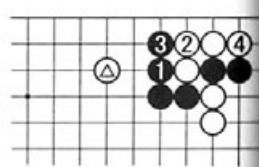
Dia. 1. Correct

Black must atari with 1 in *Dia. 1*, then force with 3 and 5. After White captures with 6, Black hugs the white stone on the left with 7, making a thick shape on the outside. White must defend with 8 in gote because there is the bad aji of a ko in the corner shown in *Dia. 2*.

Black 1 and 3 in *Dia. 3* may be sente, but the marked stone neutralizes the thickness Black has made.

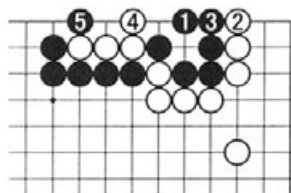


Dia. 2. A ko



Dia. 3. Failure

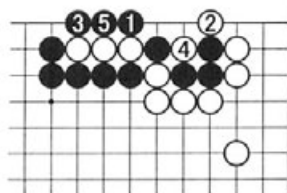
Problem 36



Dia. 1. Correct

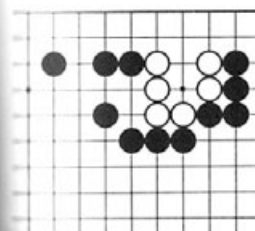
Making an eye with 1 in *Dia. 1* gives Black the eye shape he needs to win the capturing race. If White 2, Black 3. If White then plays 4, he can't atari after Black 5 because his stones are short of liberties.

Black can capture three stones with 1 in *Dia. 2*, but he loses three of his own when White plays 2 and 4.



Dia. 2. Failure

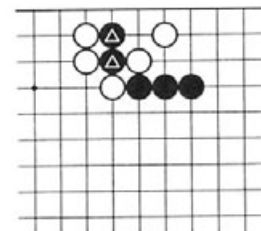
Problem 37



White to play

Where should White play to make eye shape?

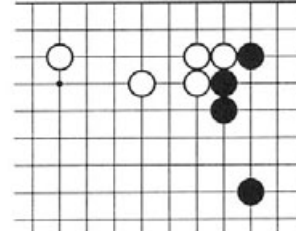
Problem 38



Black to play

How should Black sacrifice his marked stones?

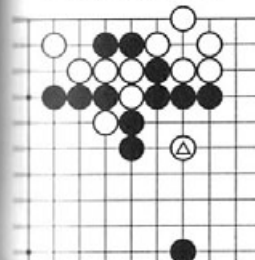
Problem 39



Black to play

How should Black defend his corner?

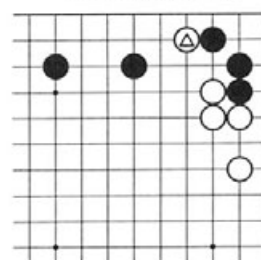
Problem 40



Black to play

The marked stone is in the middle of three stones. How should Black respond?

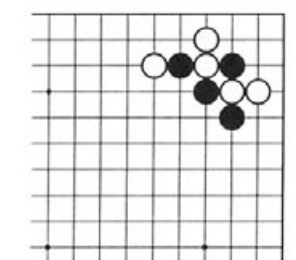
Problem 41



Black to play

How should Black answer when White attaches with the marked stone?

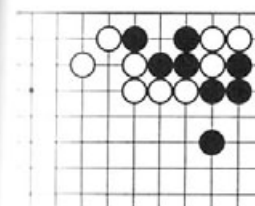
Problem 42



Black to play

How does Black make shape for his stones on the outside?

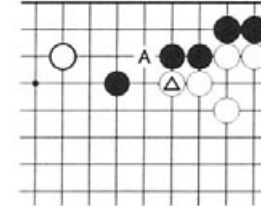
Problem 43



Black to play

What is the shape move for Black in this position? Compare with *Problem 36*.

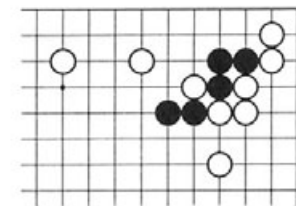
Problem 44



Black to play

After playing the marked stone, White threatens A. How should Black defend?

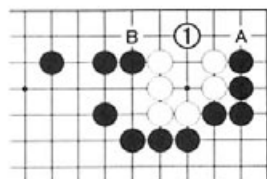
Problem 45



Black to play

White has split Black's stones into two groups. How can Black make good shape?

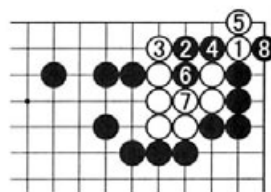
Problem 37



Dia. 1. Correct

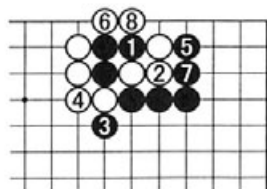
The diagonal move of White 1 in *Dia. 1* makes miai of the points A and B, so there is no way that Black can stop White from making two eyes.

If White tries to expand his territory with 1 in *Dia. 2*, Black plays on the vital point of 2. After the sequence to Black 8, White can get only one eye for his stones.



Dia. 2. Failure

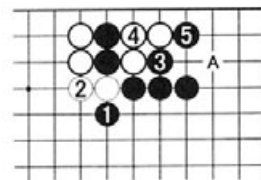
Problem 38



Dia. 1. Correct

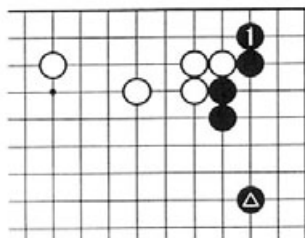
Black first ataris with 1 in *Dia. 1*, then makes another atari with 3, intending to sacrifice all three stones. Black can now squeeze in sente with 5 and 7, making a thick shape without any defects.

If Black ataris with 3 in *Dia. 2*, he ends in gote. Moreover, after Black 5, White has a peep at A which he might be able to exploit later. Black's shape here is clearly inferior to *Dia. 1*.



Dia. 2. Failure

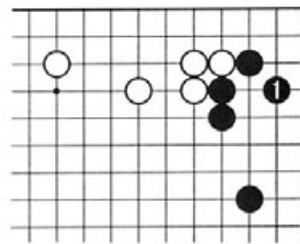
Problem 39



Dia. 1. Correct

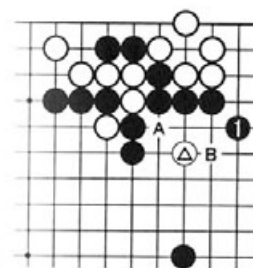
With the marked stone in place, Black can safely expand his territory by extending to 1. This move also threatens White's territory at the top.

Black 1 in *Dia. 2* is overly defensive. Compare this position with the one in *Problem 28*.



Dia. 2. Failure

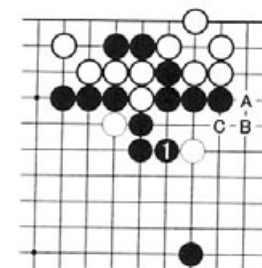
Problem 40



Dia. 1. Correct

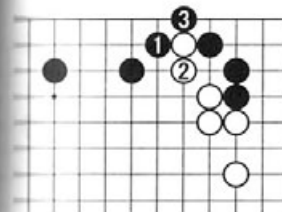
Black 1 in *Dia. 1* is a good defense against the marked stone. If White cuts at A, Black B makes a good attacking shape, rendering the cut ineffective.

Defending against the cut with 1 in *Dia. 2* leaves open the possibility of White exploiting Black's shortage of liberties with the sequence A–Black B–White C.



Dia. 2. Failure

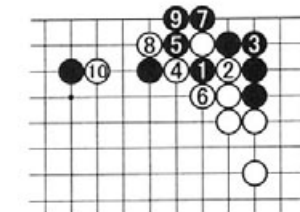
Problem 41



Dia. 1. Correct

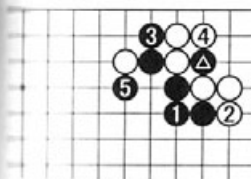
The diagonal move of 1 in *Dia. 1* enables Black to link up his stones. If White 2, Black links up his stones with 3. If White 2 at 3, Black plays 3 at 2 and White is unable to attack Black's shape.

If Black aggressively hanes with 1 in *Dia. 2*, White forces with 2, then captures a stones with 4 and 6, leaving the black stones with bad aji and bad shape. If Black 7, White ataris with 8 and attaches with 10, cutting off the black stone on the left.



Dia. 2. Failure

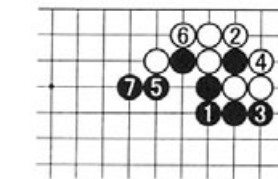
Problem 42



Dia. 1. Correct

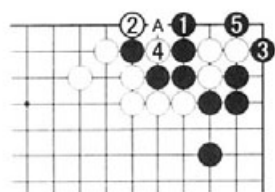
The connection of Black 1 uses the aji of the marked stone. If Black defends with 2, Black forces with 3, then hugs the white stone on the left with 5, creating a thick shape in the center.

If White responds to 1 with 2 in *Dia. 2*, Black forces with 3 then hugs the white stone with 5. If White 6, Black keeps ahead of White in the center and makes good shape by extending to 7.



Dia. 2. Variation

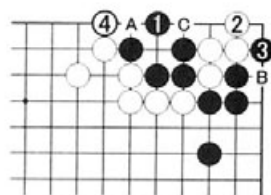
Problem 43



Dia. 1. Correct

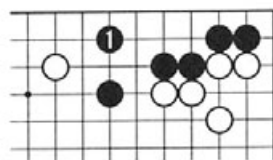
The correct shape in this position is for Black to descend to 1 in *Dia. 1*. If White 2, Black plays 3 and 5, winning the capturing race. If White 2 at A, Black still plays 3; White can't atari at 4 because he is short of liberties.

In contrast to *Problem 36*, making an eye with Black 1 in *Dia. 2* doesn't work here because of the special characteristics of the corner. White turns at 2, aiming at a ko. After Black 3, White descends to 4. If Black plays at either A or B, Black starts a ko at C.

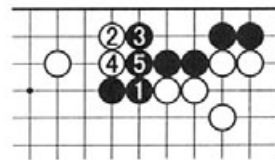


Dia. 2. Failure

Problem 44



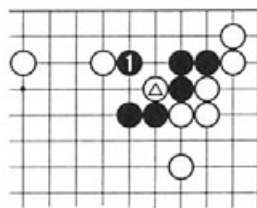
Dia. 1. Correct



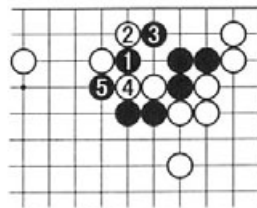
Dia. 2. Failure

Black should jump down to the second line with 1 in *Dia. 1*. Black's stones are now secure. Playing at the head of two stones with Black 1 in *Dia. 2* leads to a bad result. White peeps at 2. After 5, Black still needs one more move to secure eyes for his stones.

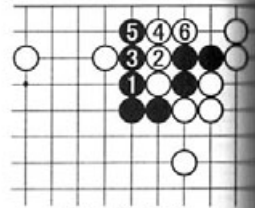
Problem 45



Dia. 1. Correct



Dia. 2. Continuation



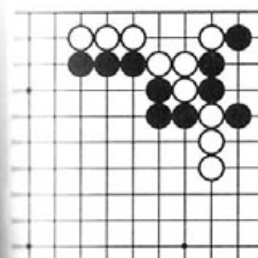
Dia. 3. Failure

Black should attach with 1 in *Dia. 1*, making the mouth shape and trapping the marked stone. In spite of its allies nearby, this stone can't escape. Next —

If White 2 in *Dia. 2*, Black answers with 3. If White ataris with 4, Black blocks with 5 and White can't capture because Black will recapture in a snapback.

White can sacrifice three stones and build a wall with the sequence to 5 in *Dia. 3*, but White's two stones to the left render this wall ineffective.

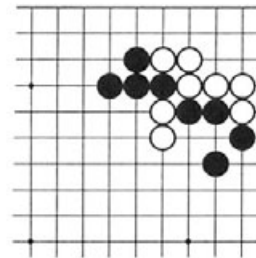
Problem 46



Black to play

Where is the vital point in this position?

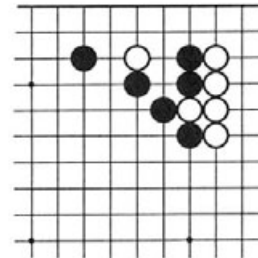
Problem 47



Black to play

Where should Black play to make shape for his stones?

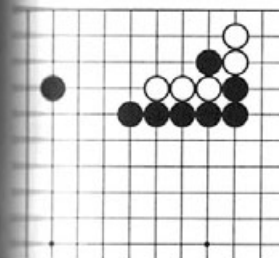
Problem 48



Black to play

How should Black defend his position?

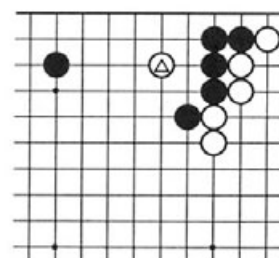
Problem 49



Black to play

Where should Black play to destroy White's shape?

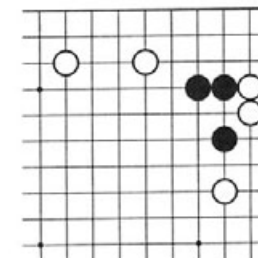
Problem 50



Black to play

How should Black quell the marked stone?

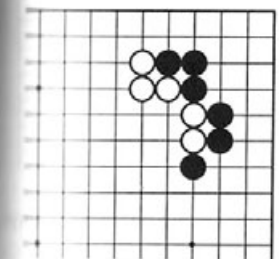
Problem 51



Black to play

If Black plays correctly, he can easily make shape.

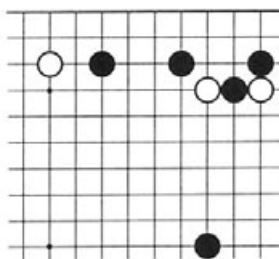
Problem 52



Black to play

How can Black destroy White's shape?

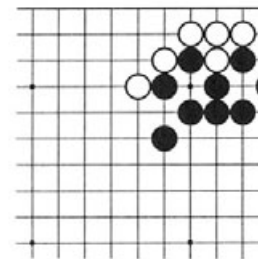
Problem 53



Black to play

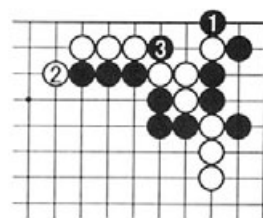
How can Black prevent White from making shape?

Problem 54

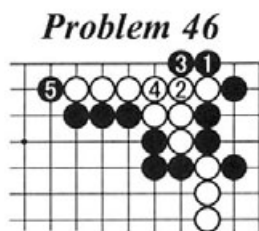


Black to play

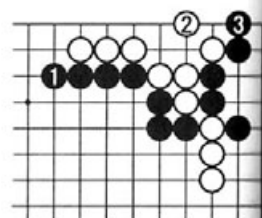
How can Black make his stones thick?



Dia. 1. Correct



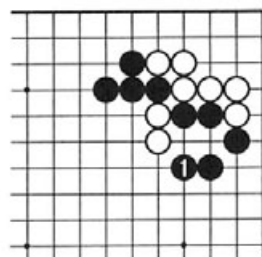
Dia. 2. Variation



Dia. 3. Failure

Black ataris with 1 in *Dia. 1*. White must hane with 2, so Black can capture four stones with 3. If White connects at 2 in *Dia. 2*, Black ataris with 3, then blocks with 5. White's stones are dead.

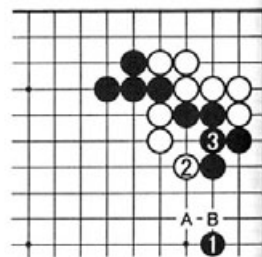
Extending at the head of three stones with Black 1 in *Dia. 3* would normally be the vital point, but White can live at the top with 2. Black has to descend to 3, so White ends in sente.



Dia. 1. Correct

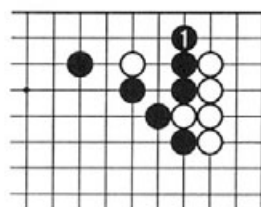
Making a bamboo joint with Black 1 in *Dia. 1* gives the black stones good shape and leaves the white ones floating in the center without a base. If Black extends to 1 in *Dia. 2*, White will attach at 2, threatening to throw in a stone at 3. White can then play A or he can aim at B. Either way, White's stones are more resilient than they were in *Dia. 1*.

Problem 47

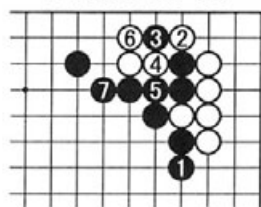


Dia. 2. Failure

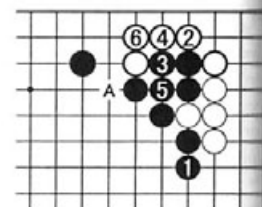
Problem 48



Dia. 1. Correct



Dia. 2. Failure 1

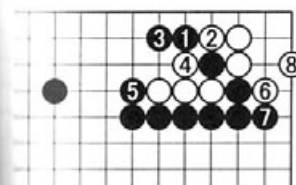


Dia. 3. Failure 2

Black must fix up his shape with 1 in *Dia. 1*. Not only does this move defend his territory at the top, it also threatens White's corner.

Black 1 in *Dia. 2* makes a thick position on the outside, but White takes away Black's territory at the top and increases his own with the sequence to 6. Black might play 3 in *Dia. 3*. White would continue with the sequence to 6, next threatening to destroy Black's shape with a hane at A.

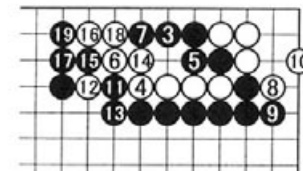
Problem 49



Dia. 1. Correct

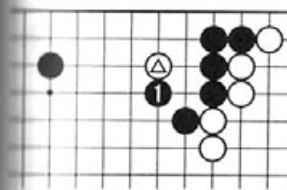
The diagonal move of Black 1 in *Dia. 1* is at the center of three white stones. White is alive after 8, but he must be sure that he is not short of liberties, otherwise he must fight a ko to live. (See Problem 145 in *Get Strong at Life and Death*.) For this reason, Black might be able to capture the four white stones on the left.

After Black 3 in *Dia. 2*, White can't resist with 4. If he does, he will suffer a big loss as the sequence to Black 19 shows.



Dia. 2. Variation

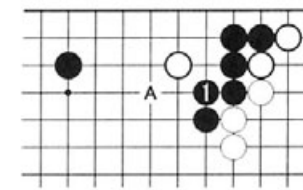
Problem 50



Dia. 1. Correct

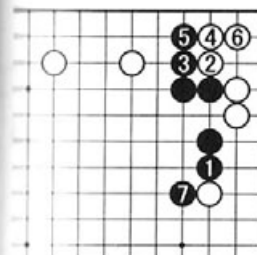
Attaching the marked stone with the diagonal connection of Black 1 in *Dia. 1* is the only move.

The solid connection of Black 1 in *Dia. 2* is unsatisfactory. The white stone is on the vital point to prevent Black from making eyes. White can now aim to play at A and the black stones are heavy and under attack. Black 1 at A leaves behind bad aji.



Dia. 2. Failure

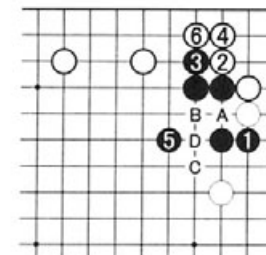
Problem 51



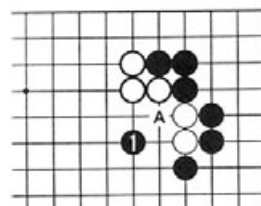
Dia. 1. Correct

Bumping against the white stone with 1 in *Dia. 1* threatens to capture the white stones in the corner. If White secures them with the sequence to 6, Black makes good shape with 7.

If Black plays 1 in *Dia. 2*, White lives in the corner with the sequence to 6. White can now aim at the sequence A–Black B–White C–Black D, leaving Black with a bad shape.



Dia. 2. Failure

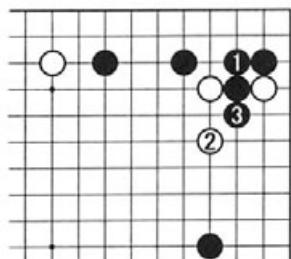


Dia. 1. Correct

Black 1 in *Dia. 1* hits the white stones on their vital point. If White plays at A, he ends up with a terrible shape.

If Black extends to 1 in *Dia. 2*, White can make the mouth shape with 2. His stones can no longer be easily attacked.

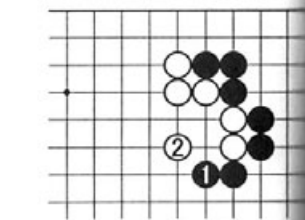
Problem 53



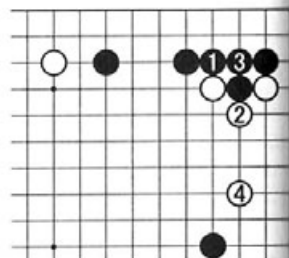
Dia. 1. Correct

Black must make the solid connection of 1 in *Dia. 1*. White has to jump lightly to 2. If White 2 at 3, Black will peep at 2 leaving the white stones heavy.

Black must not defend his territory with 1 in *Dia. 2*. White can make sabaki with the atari of 2 and the extension of 4.

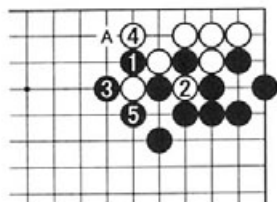


Dia. 2. Failure



Dia. 2. Failure

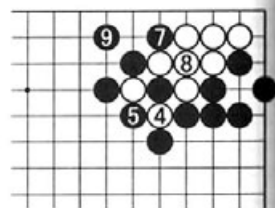
Problem 54



Dia. 1. Correct

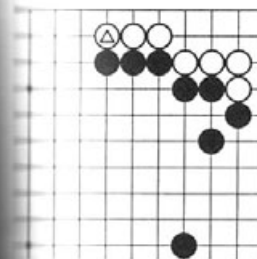
Black ataris with 1 in *Dia. 1*. If White captures with 2, Black ataris with 3 and White must answer with 4. Black next captures with 5, making a ponnuki. Later, Black A is sente.

If White captures with 4 in *Dia. 2*, Black ataris two stones with 5. If White connects with (above 4), Black 7 ataris four stones. Black then defends with 9 and the white stones are dead.



Dia. 2. Variation

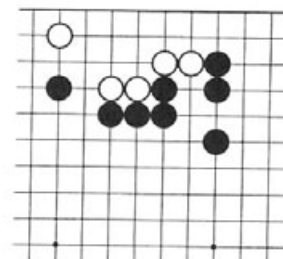
Problem 55



Black to play

White has just played the marked stone. How should Black respond?

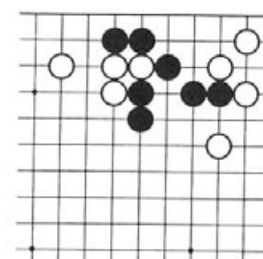
Problem 56



Black to play

How should Black attack the white stones?

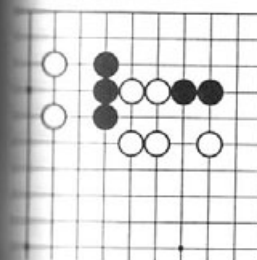
Problem 57



Black to play

White's stones on the left have an incomplete shape. How should Black play?

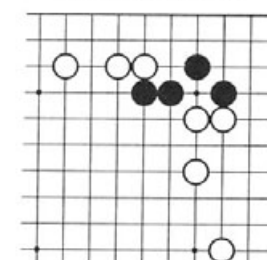
Problem 58



Black to play

How can Black link up his stones?

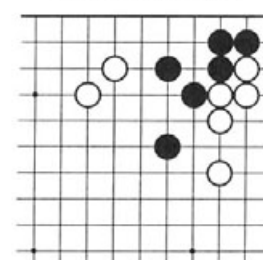
Problem 59



Black to play

How does Black make shape with his four stones?

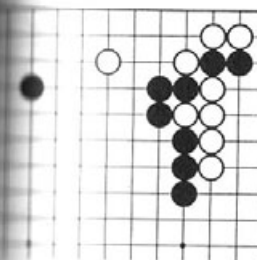
Problem 60



White to play

How should White attack Black's stones?

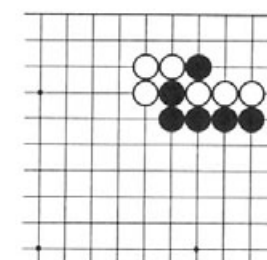
Problem 61



Black to play

How can Black make good shape in this position?

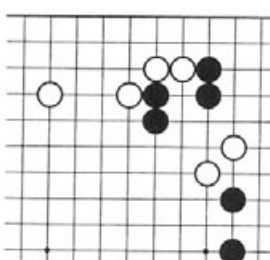
Problem 62



Black to play

How should Black attack White's three stones?

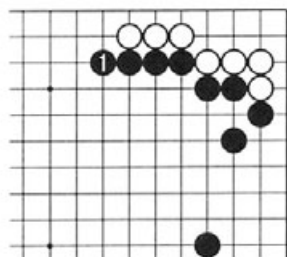
Problem 63



Black to play

Black must make shape before attacking.

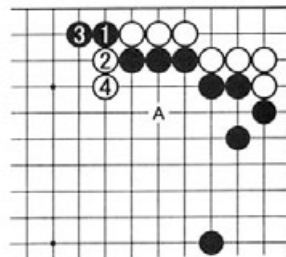
Problem 55



Dia. 1. Correct

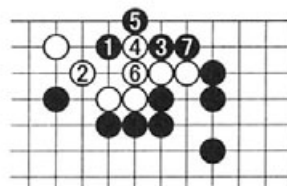
Black must extend to 1 in *Dia. 1* to prevent White from playing on this point (the head of three stones).

If Black blocks with 1 in *Dia. 2*, White will cut with 2. Black extends to 3 and White stands at 4. Black must now defend his stones on the left, but White can then attack Black's stones by playing in the middle of three stones with A.



Dia. 2. Failure

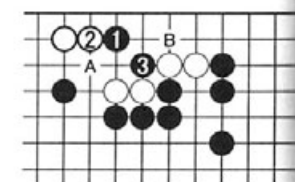
Problem 56



Dia. 1. Correct

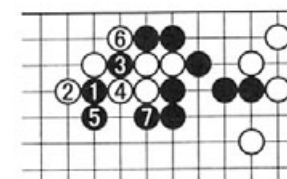
Black 1 in *Dia. 1* is the vital point. If White blocks with 2, Black attaches with 3, then links up his stones with the sequence to 7. White's stones have been robbed of their eye shape.

If White attaches with 2 in *Dia. 2*, Black cuts with 3. If White A, Black captures the two stones on the right by playing at B.



Dia. 2. Variation

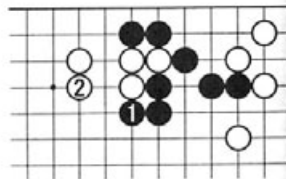
Problem 57



Dia. 1. Correct

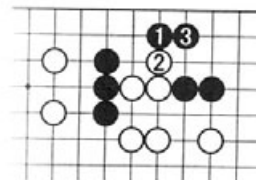
Attaching at Black 1 in *Dia. 1* is the vital point of White's shape. With the sequence to 7, Black gets a thick shape in the center. White still needs to defend his stones at the top.

If Black turns at 1 in *Dia. 2*, White makes a bamboo joint with 2 and his shape is strong enough to withstand a black attack. On the other hand, Black's stones still do not have eye shape.



Dia. 2. Failure

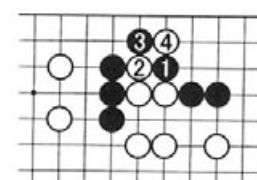
Problem 58



Dia. 1. Correct

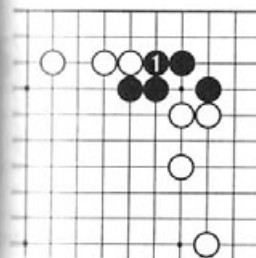
The black stones on the left and the right in *Dia. 1* have no shape and the only way they are going to survive is to link up. The knight's move of Black 1 is the only move that gives the black stones good shape. If White 2, Black 3.

The hane of 1 leaves Black's position defective, allowing White to cut through with 2 and 4.



Dia. 2. Failure

Problem 59

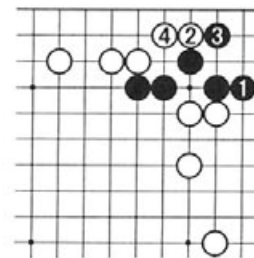


Dia. 1. Correct

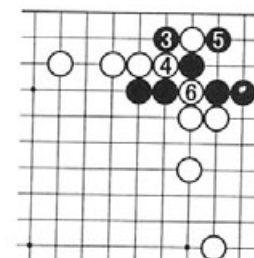
Even though Black 1 in *Dia. 1* makes an empty triangle, this move is the only one that gives the black stones a base.

Descending to Black 1 in *Dia. 2* is the standard move for defending the corner, but in this case White attaches with 2. After 4, White's stones in the corner still lack eye shape.

If Black captures the white stone with 3 and 5 in *Dia. 3*, White plays 4 and 6, and two black stones are floating in the center.

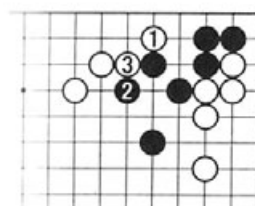


Dia. 2. Failure 1



Dia. 3. Failure 2

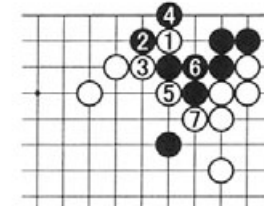
Problem 60



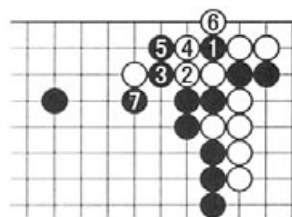
Dia. 1. Correct

The attachment of White 1 in *Dia. 1* attacks Black's eye shape at the bottom. Black plays 2 to ensure access to the center. After White 3, Black has to make eyes in the center.

Black can make eyes for his stones in the corner by blocking at 2 in *Dia. 2*, but White confines his stones to the corner with 5 and 7.



Dia. 2. Variation

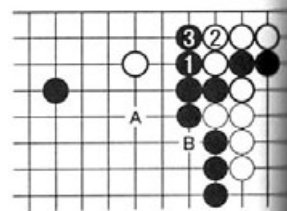


Dia. 1. Correct

Black should first atari with 1 in *Dia. 1*, then force with 3 and 5. After White captures with 6, Black hugs the white stone with 7 and gets a thick position.

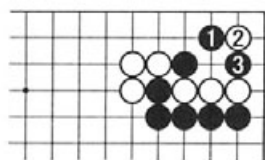
If Black plays 1 and 3, the white stone on the left still has freedom of movement. It can jump to A and there is still the cut at B that Black must worry about.

Problem 61

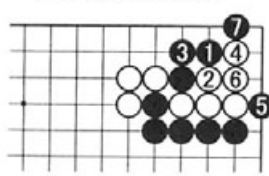


Dia. 2. Failure

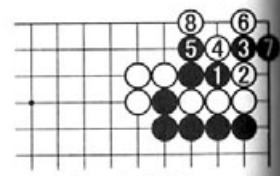
Problem 62



Dia. 1. Correct



Dia. 2. Variation

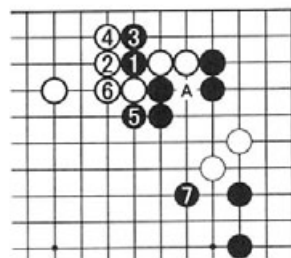


Dia. 3. Failure

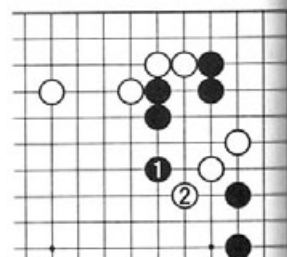
The diagonal move of Black 1 in *Dia. 1*, in the middle of the three white stones, destroys White's shape. If White 2, Black wedges in with 3 and the three white stones are captured. White 2 and 4 in *Dia. 2* also fail. After 7, it is clear that Black wins the capturing race.

Black 1 in *Dia. 3* gives White a chance to save his stones. After Black 3, White can set up a ko with the sequence to 8.

Problem 63



Dia. 1. Correct

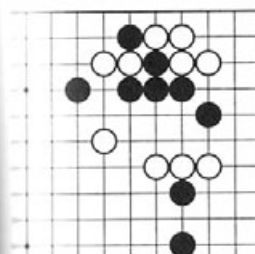


Dia. 2. Failure

Black should cut at 1 in *Dia. 1*, then sacrifice another stone with 3. Black then forces with 5 to make thickness. Using this thickness, Black can now trap the two white stones on the right with 7. With the stones 1 and 3 in place, Black need not worry about White A.

Black 1 in *Dia. 2* may look like an attacking move, but White will escape with 2 and if Black has no thickness below, Black's attack will fizzle out.

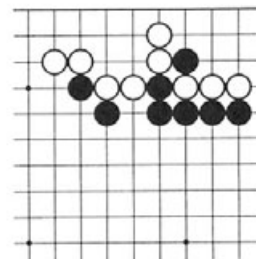
Problem 64



Black to play

How can Black make his stones at the top thick?

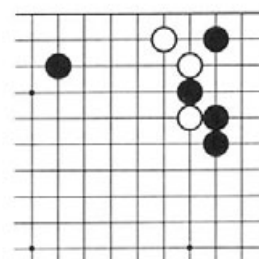
Problem 65



Black to play

How can Black make good shape?

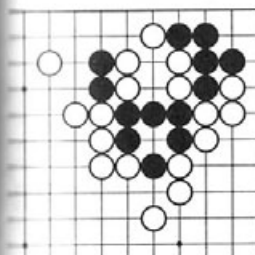
Problem 66



Black to play

How can Black make White's stones heavy?

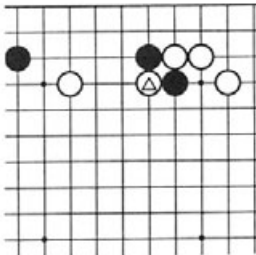
Problem 67



Black to play

Black can save his stones by exploiting White's shortage of liberties.

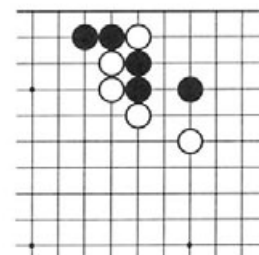
Problem 68



Black to play

White has just cut with the marked stone. How can Black make good shape?

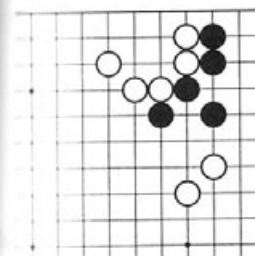
Problem 69



White to play

White can make shape for his stones by attacking the weak point of Black's shape.

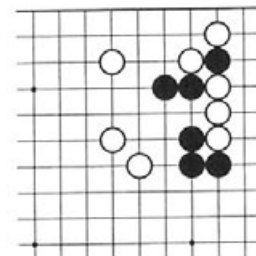
Problem 70



White to play

How can White attack the eye space of Black's stones?

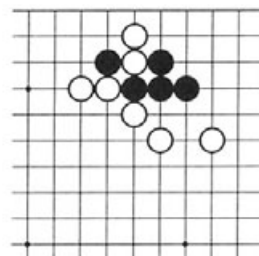
Problem 71



Black to play

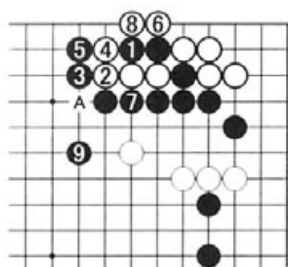
How can Black make good shape for his stones?

Problem 72

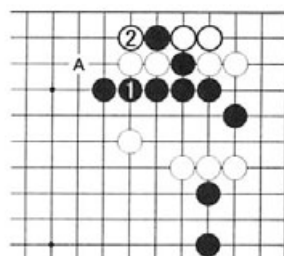


Black to play

What is the best way to capture White's two stones?



Dia. 1. Correct

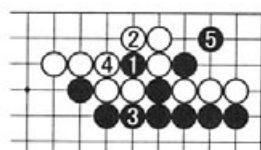


Dia. 2. Failure

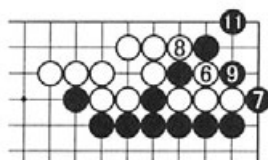
Black should crawl to 1 in *Dia. 1* and sacrifice two stones. When White plays 2, Black uses these two stones to squeeze with 3 to 7, making a thick shape. After White captures with 8, Black attacks the four white stones with 9 while defending against a cut at A.

Simply connecting at Black 1 in *Dia. 2* is inadequate. White will capture with 2, aiming to jump to A. Black's stones are heavy.

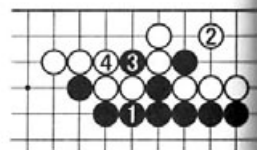
Problem 65



Dia. 1. Correct



Dia. 2. Continuation

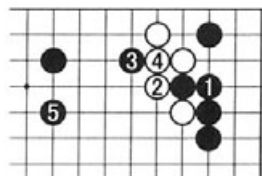


Dia. 3. Failure

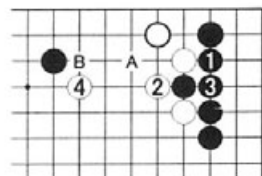
Black should first cut with 1 in *Dia. 1*. White has to defend with 2, so Black can atari with 3, making a thick shape on the outside. After White captures with 4, Black plays a tesuji at 5. Black ataris with 6 in *Dia. 2*, but Black squeezes with the sequence to 11 making a base in the corner.

The order of moves here is important. If Black first plays 1 in *Dia. 3*. White will defend the corner with 2. If Black then cuts with 3, White can answer with 4.

Problem 66



Dia. 1. Correct

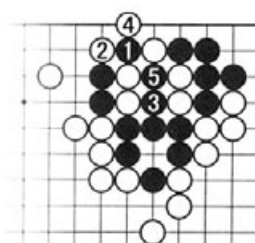


Dia. 2. Failure

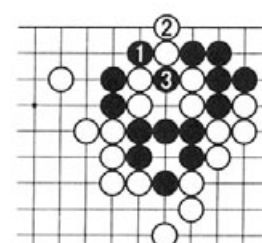
Black should connect with 1 in *Dia. 1*. If White blocks with 2, Black peeps with 3, then jumps to 5. White's stones are heavy and under attack.

If Black blocks with 1, White ataris with 2, then jumps lightly to 4. If Black next peeps at A, White quells the black stone with B.

Problem 67



Dia. 1. Correct

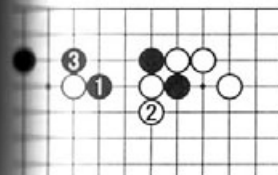


Dia. 2. Variation

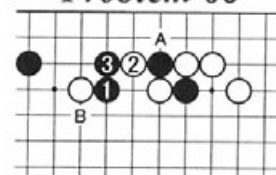
The hane of Black 1 in *Dia. 1* induces a shortage of liberties. White can capture this stone with 2 and 4, but White really wants to connect at 5 with 4. However, if he does connect there, he will put six of his stones in atari. Therefore, White must capture with 4 and let Black save his stones by capturing two stones with 5.

If White descends to 2 in *Dia. 2*, Black throws in a stone at 3 and captures six white stones.

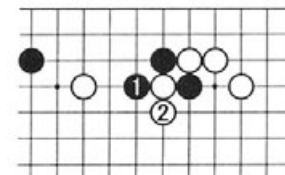
Problem 68



Dia. 1. Correct



Dia. 2. Continuation



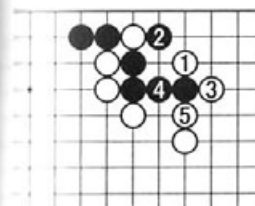
Dia. 3. Failure

Black should attach with 1 in *Dia. 1*. If Black defends on the right by standing at 2, Black hugs the white stone with 3, securing good shape for his stones.

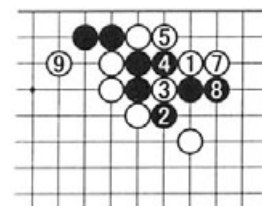
If White ataris with 2 in *Dia. 2*, Black descends to 3. Black next threatens to descend to A. Even if White captures at A, Black can secure his stones with a hane at B.

The atari of Black 1 in *Dia. 3* lacks finesse; it has no good follow-up.

Problem 69



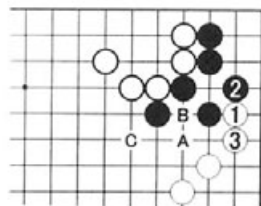
Dia. 1. Correct



Dia. 2. Variation

White attaches with 1 in *Dia. 1*. After Black 2, he next plays 3, forcing Black to connect at 4. White then settles his stones on the right with 5.

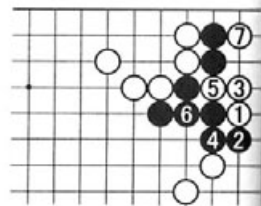
If Black hanes with 2 in *Dia. 2*, White squeezes with 3 and 5, then extends to 7. If Black blocks with 8, White attacks the black stones on the left with 9. If Black defends his stones on the left, White will turn at 8.



Dia. 1. Correct

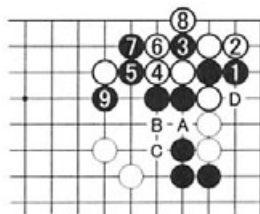
White should attach at 1 in *Dia. 1*. If Black blocks with 2, White will draw back with 3. Black's stones are left with only one eye in the corner and White is threatening to confine them there with the sequence A–Black B–White C.

If Black answers White 1 by blocking on the outside with 2 in *Dia. 2*, White can take the corner with the sequence to 7. The black stones are now heavy and under attack.



Dia. 2. Variation

Problem 71

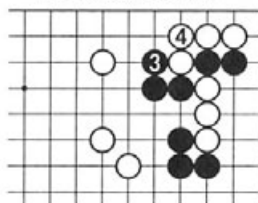


Dia. 1. Correct

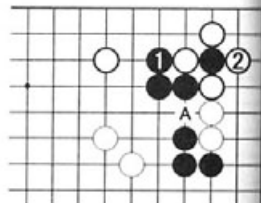
Black plays 1 in *Dia. 1* intending to sacrifice two stones. This enables him to force with 3 to 7, then hug the white stone with 9, making a thick shape. Black doesn't have to worry about White cutting through with A–Black B–White C because Black D will capture three stones.

The atari of 3 in *Dia. 2* leaves Black with a heavy shape after White 4.

Neglecting to sacrifice two stones by playing an atari at 1 in *Dia. 3* is very bad. White can now split Black's stones by pushing in with A.

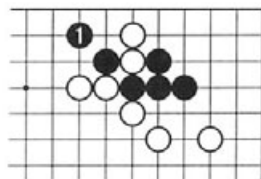


Dia. 2. Variation



Dia. 3. Failure

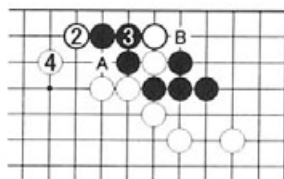
Problem 72



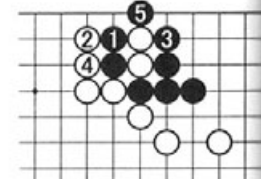
Dia. 1. Correct

Black 1 in *Dia. 1* is the tesuji. White will answer with 2 in *Dia. 2* and Black catches the two white stones with 3. Although White can make shape with 4, Black ends in sente. Later, the exchange of White A for Black B is White's privilege.

Black can capture two stones with 1 to 5 in *Dia. 3*, but he ends in gote.

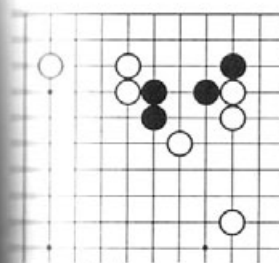


Dia. 2. Continuation



Dia. 3. Failure

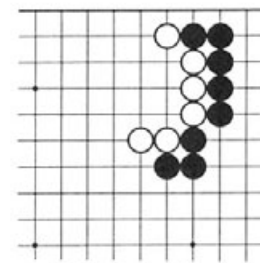
Problem 73



Black to play

How can Black make eye shape for his stones?

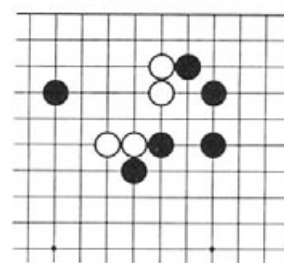
Problem 74



Black to play

How can Black destroy the shape of White's stones?

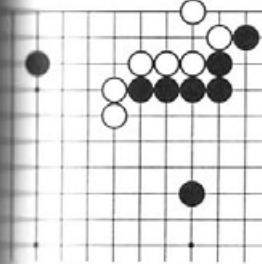
Problem 75



Black to play

How can Black destroy the shape of White's stones?

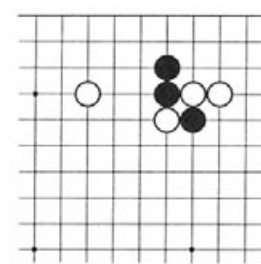
Problem 76



Black to play

How can Black make White's stones heavy?

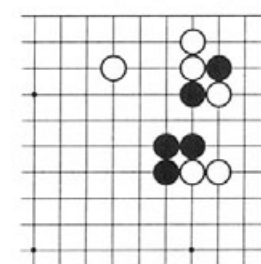
Problem 77



Black to play

How can Black make shape for his stones?

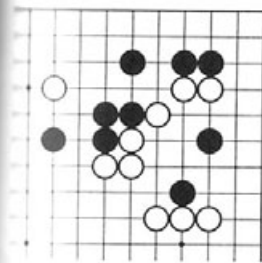
Problem 78



Black to play

How can Black make shape for his stones?

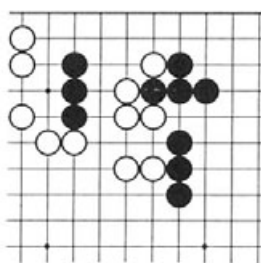
Problem 79



Black to play

How can Black destroy the shape of White's stones?

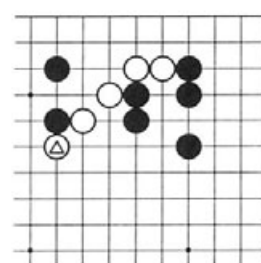
Problem 80



Black to play

How can Black link up his stones on the left?

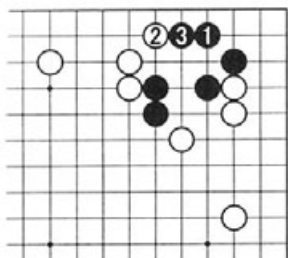
Problem 81



Black to play

How should Black answer the marked stone?

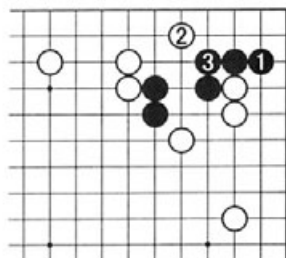
Problem 73



Dia. 1. Correct

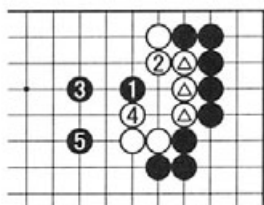
The diagonal connection of Black 1 in *Dia. 1* gives the black stones eye shape. If White 2, Black secures his stones with 3.

Descending to the edge with Black 1 in *Dia. 2* leaves Black's stones vulnerable. White peeps with 2 and Black's stones are heavy after he connects at 3.



Dia. 2. Failure

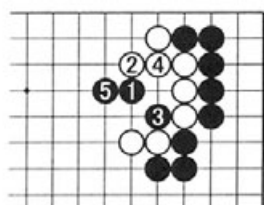
Problem 74



Dia. 1. Correct

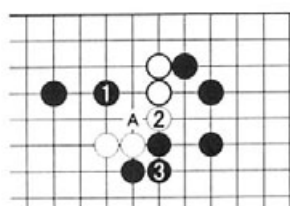
Black 1 in *Dia. 1*, the middle of the three marked stones, is the vital point for denying White good shape. After the sequence to Black 5, White's stones are heavy.

If White answer Black 1 with the diagonal connection of 2 in *Dia. 2*, Black splits White's stones into two groups with the sequence to 5.



Dia. 2. Variation

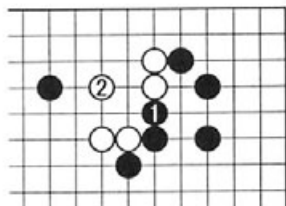
Problem 75



Dia. 1. Correct

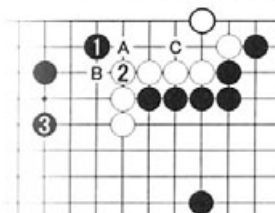
Black 1 in *Dia. 1* is the vital point of White's shape. Exchanging 2 for Black 3 doesn't help White. He still has to come back and connect at A, so White should simply play 2 at A.

Black 1 in *Dia. 2* is a bad move because it makes Black's strong stones stronger and let's White play on the vital point of 2. White's stones now have good shape.



Dia. 2. Failure

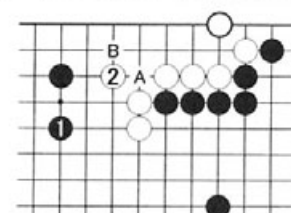
Problem 76



Dia. 1. Correct

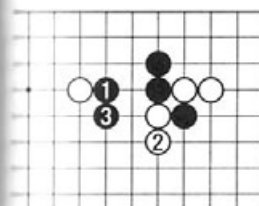
Black should peep with the knight's move of 1 in *Dia. 1*. If White connects at 2, Black jumps to 3 and the white stones are under attack. If White 2 at A, Black B–White 2–Black C. Peeping with B is not good because White can make eye shape with a hane at 1.

If Black simply jumps to 1 in *Dia. 2*, White 2 defends the defect in his position by making good shape with 2. If White 2 at A, Black plays B and position reverts back to *Dia. 1*.



Dia. 2. Failure

Problem 77

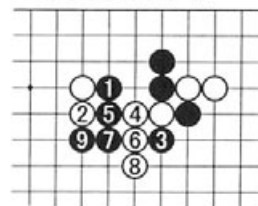


Dia. 1. Correct

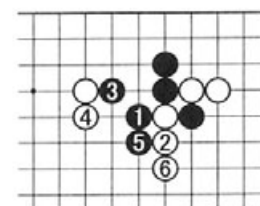
Black must attach with 1 in *Dia. 1*. If White 2, Black extends to 3, and his stones on the left are thick.

If White answers Black 1 with 2 in *Dia. 2*, Black ataris with 3, then pushes through with the sequence to 7. If White 8, Black turns at 9 and his stones are secure.

The atari of Black 1 in *Dia. 3* is bad style. Black has bad shape after White 6.

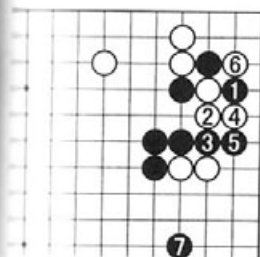


Dia. 2. Variation



Dia. 3. Failure

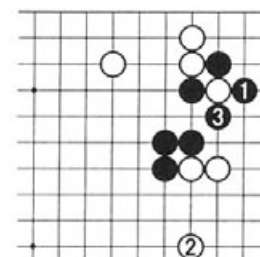
Problem 78



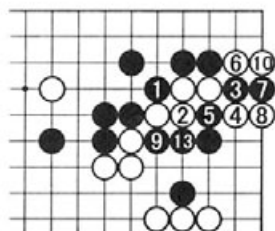
Dia. 1. Correct

The atari of Black 1 in *Dia. 1* enables Black to make good shape. If White extends to 2, Black pushes through with 3 and 5. After White secures his stones with 6, Black stakes out the right with 7. Black's position is so thick that White's two stones are helpless.

If White answers 1 by extending to 2 in *Dia. 2*, Black secures his stones with a ponnuki at 3.



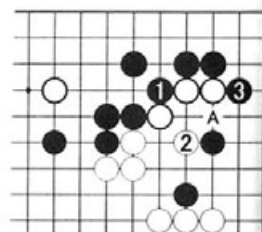
Dia. 2. Variation



Dia. 1. Correct

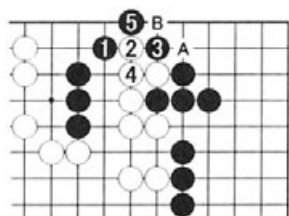
After Black 1 in *Dia. 1*, White's position collapses. If White connects with 2, Black hanes with 3. If White 4, Black cuts with 5. After White captures with 10, Black throws in with 11 (at 3) and Black captures with 12 (at 7). After White ataris with 13, White's stones can't escape.

If White 2 in *Dia. 2*, Black hanes at the head of two stones. White can't stop Black from linking up his stones. If White 2 at A, Black peeps at 2 and White can't save his stones.



Dia. 2. Variation

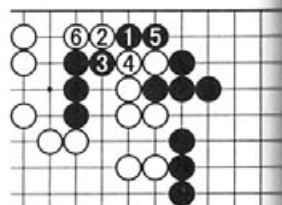
Problem 80



Dia. 1. Correct

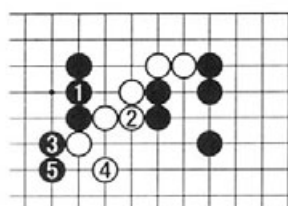
The diagonal move of 1 in *Dia. 1* is the only move that enables Black to link up his stones. If White 2, Black links up with 3 and 5. Black could atari with A, but Black will connect at B and the stone at A can't get enough liberties to win a capturing race.

The knight's move of Black 1 in *Dia. 2* fails in this position. White attaches with 2 and the black stones on the left are cut off with the sequence to 6.



Dia. 2. Failure

Problem 81

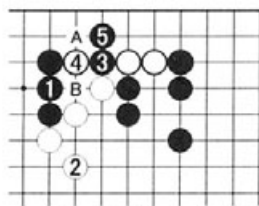


Dia. 1. Correct

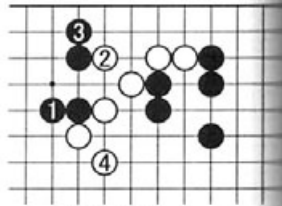
Black connects with 1 in *Dia. 1*. White must play 2 even though this makes an empty triangle. Next, Black plays 3 and 5, giving him a thick shape on the left.

If White answer 1 with 2 in *Dia. 2*, Black plays 3 and 5. Now the points A and B are miai.

If Black 1 in *Dia. 3*, White gets good shape for his stones with 2 and 4.

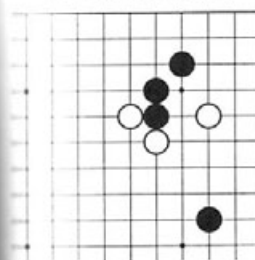


Dia. 2. Variation



Dia. 3. Failure

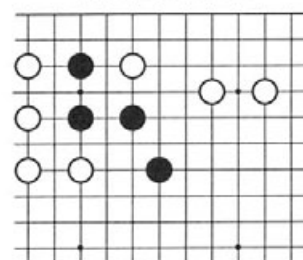
Problem 82



White to play

How can White make shape for his stones?

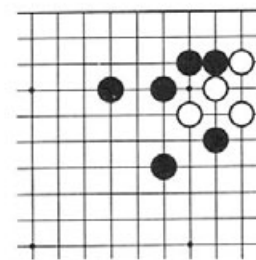
Problem 83



Black to play

How can Black make shape for his stones?

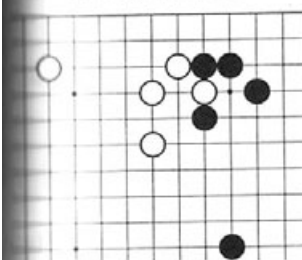
Problem 84



White to play

White needs to make eye shape for his stones.

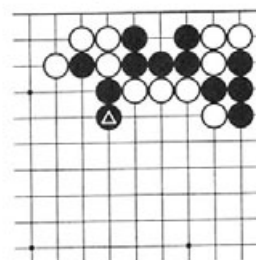
Problem 85



White to play

How can White make his stones thick?

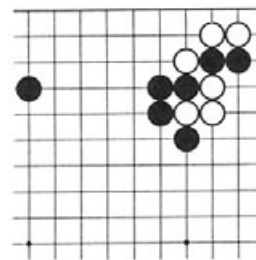
Problem 86



White to play

How should White answer the marked stone?

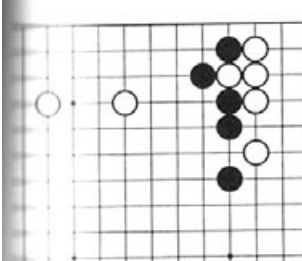
Problem 87



Black to play

How can Black make thickness for his stones?

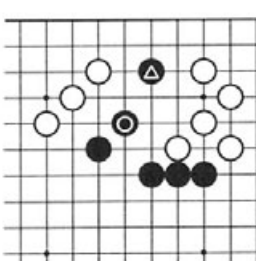
Problem 88



Black to play

Where should Black play to make thick shape?

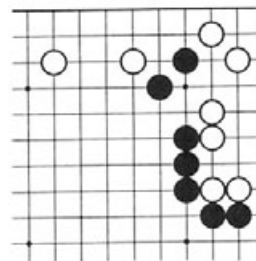
Problem 89



White to play

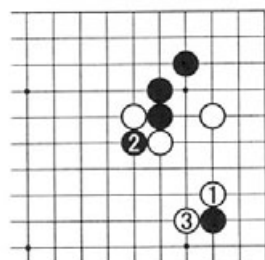
How can White separate Black's marked stones?

Problem 90



Black to play

Where should Black play to make good shape?

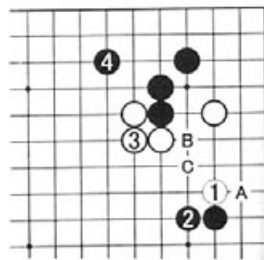


Dia. 1. Correct

White should attach with 1 in *Dia. 1*. If Black cuts with 2, White settles his stones with 3.

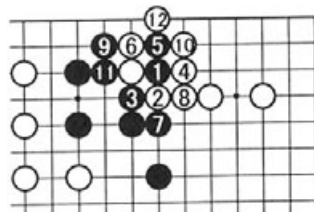
If Black answers White 1 with 2 in *Dia. 2*, White will connect at 3. After 4, White can aim at A. White doesn't have to worry about Black B; his shape is secure after he plays C.

Problem 82



Dia. 2. Variation

Problem 83

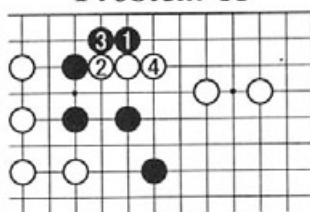


Dia. 1. Correct

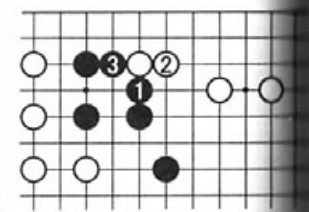
Attaching with Black 1 in *Dia. 1* is the tesuji to make good shape. If White 2, Black cuts with 3, and the sequence to 11 gives Black an ideal shape.

Attaching underneath with 1 in *Dia. 2* leaves Black without eye shape after White 4.

If Black bumps the white stone with 1 in *Dia. 3*, White will extend to 2. Black makes the mouth shape with 3, but, compared with *Dia. 1*, his shape here is lacking.

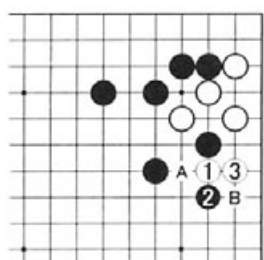


Dia. 2. Failure 1



Dia. 3. Failure 2

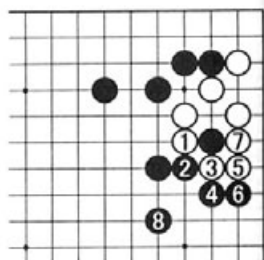
Problem 84



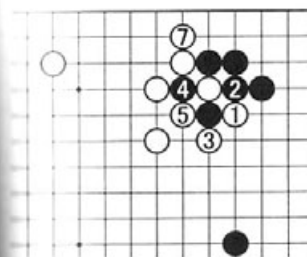
Dia. 1. Correct

Attaching with White 1 in *Dia. 1* is the move that gives the white stones eye shape and prevents Black from confining him to the corner. If Black A next, White B.

White can secure his stones with the sequence to 7 in *Dia. 2*, but White is confined to the corner and Black gets a thick shape on the outside when he jumps to 8.



Dia. 2. Failure

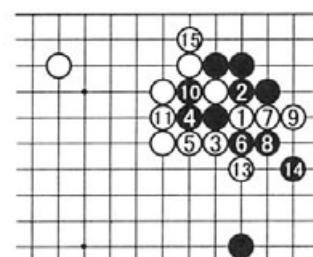


Dia. 1. Correct

White should hane with 1 in *Dia. 1*. If Black ataris with 2, White squeezes with 3 and 5. After Black connects with 6 (left of 2), White descends to 7 and he has a thick position in the center.

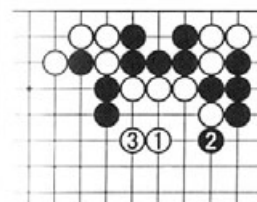
If Black extends to 4 and cuts with 6 in *Dia. 2*, White descends with 7 and 9, sacrificing three stones. After White ataris with 11, he gets a thick position. Black must connect with 12 (left of 2). After the exchange of 13 for Black 14, White descends to 15, leaving bad aji in the corner.

Problem 85



Dia. 2. Variation

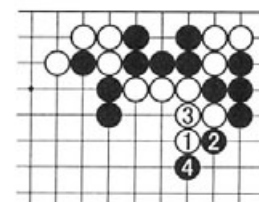
Problem 86



Dia. 1. Correct

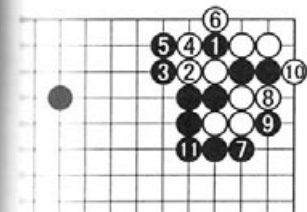
Jumping to White 1 in *Dia. 1*, the middle of three stones, makes good shape. If Black 2, White strengthens his stones by making a bamboo joint with 3. Black must now defend his weak stones on the left. (See *Dictionary of Basic Joseki*, Vol. 2, page 52.)

If White plays the diagonal connection of 1 in *Dia. 2*, his stones are heavy and under attack after Black 2 and 4.



Dia. 2. Failure

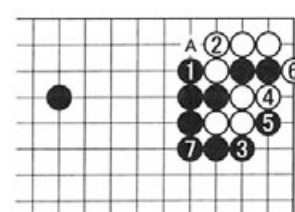
Problem 87



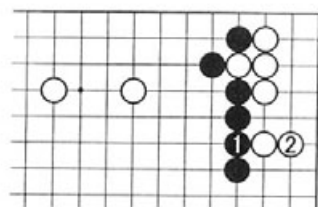
Dia. 1. Correct

Black 1 in *Dia. 1* is the key move. Black can now get a thick position on the outside by forcing with the sequence to 9. After White captures with 10, Black plays 11 and his thickness in the center radiates throughout the board.

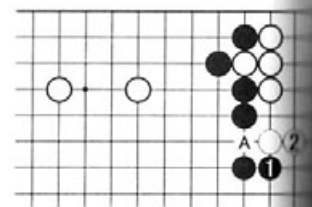
If Black plays 1 in *Dia. 2*, he can get thickness on the outside with the sequence to 7, but his position at the top is open at A, so the confinement of White's stones is not complete.



Dia. 2. Failure



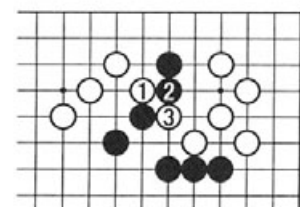
Dia. 1. Correct



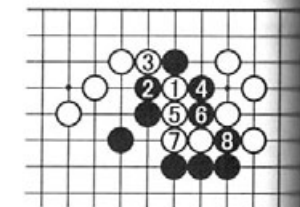
Dia. 2. Failure

Connecting with 1 in *Dia. 1* gives Black a thick and impregnable wall. White must defend with 2.

Black would like to block with 1 in *Dia. 2*, but, after descending to 2, White is threatening to push in at A. If Black comes back to play A, he ends in gote.



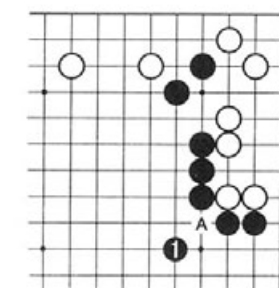
Dia. 1. Correct



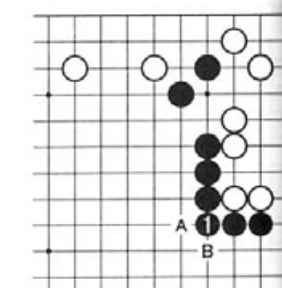
Dia. 2. Failure

The diagonal move of White 1 in *Dia. 1* is the correct way to cut through the knight's shape in this position. If Black tries to link up with 2, White cuts with 3 and Black has no follow-up.

Cutting across the knight's move with White 1 in *Dia. 2* is the usual way to break through Black's shape, but, after the exchange of Black 2 and 3, four white stones are captured after Black 8.



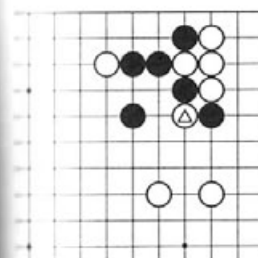
Dia. 1. Correct



Dia. 2. Failure

The knight's move of 1 in *Dia. 1* is the best way for Black to defend the cutting point at A. Black 1 in *Dia. 2* is a solid move, but it doesn't reach out into the center as Black 1 does in *Dia. 1*. If Black makes a diagonal connection at A, White will peep at B, forcing Black to make an empty triangle shape. If Black B, White A.

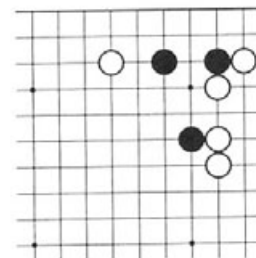
Problem 91



Black to play

How should Black respond to the marked stone?

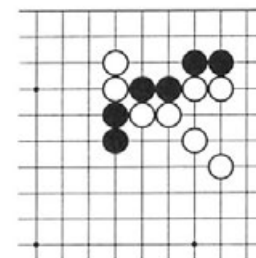
Problem 92



Black to play

How can Black make good shape for his stones?

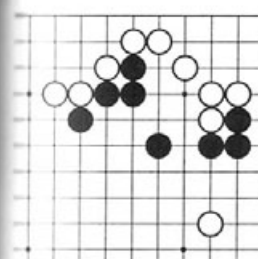
Problem 93



Black to play

What is the shape move for defending Black's stones?

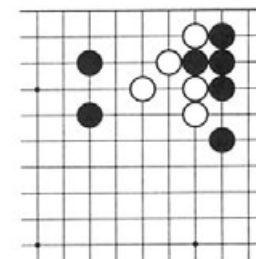
Problem 94



White to play

How should White attack Black's stones?

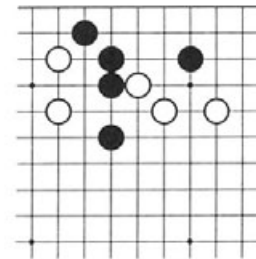
Problem 95



Black to play

What is the shape move for Black in this position?

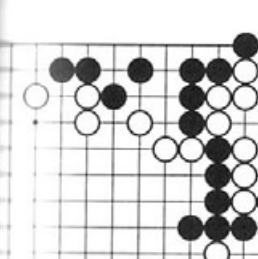
Problem 96



White to play

How can White make sabaki for his stones?

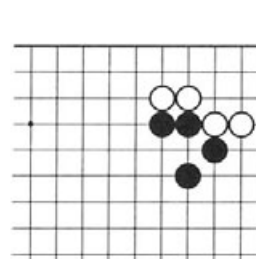
Problem 97



White to play

White has to make shape for his stones on the left.

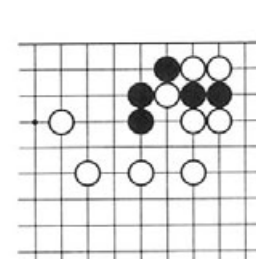
Problem 98



Black to play

How does Black make shape for his stones?

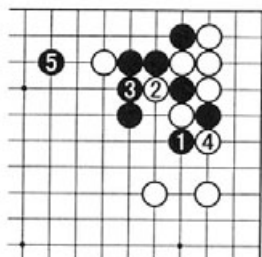
Problem 99



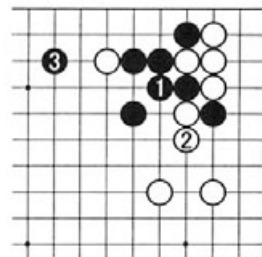
Black to play

How can Black make shape for his stones?

Problem 91



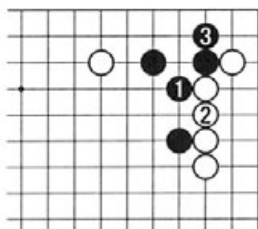
Dia. 1. Correct



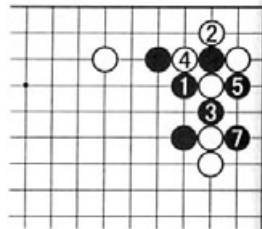
Dia. 2. Failure

Black should atari with 1 in *Dia. 1*. If White captures with 2, Black connects at 3, making a thick wall facing the left. After White ataris with 4, Black secures a position on the left with 5. If Black connects with 1 in *Dia. 2*, White secures the right side with 2.

Problem 92



Dia. 1. Correct

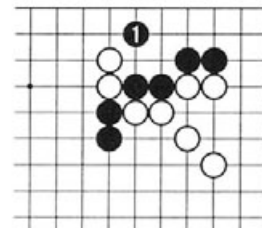


Dia. 2. Variation

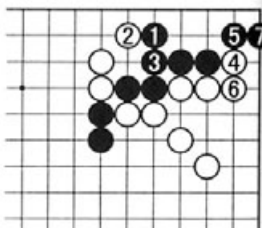
Black 1 forces White to connect with 2 in *Dia. 1*. He then descends to 3, making eye shape at the top.

If White answer Black 1 with the atari of 2 in *Dia. 2*, Black can break through with 1 and 5. White connects with 6 and Black secures his stones with 7.

Problem 93



Dia. 1. Correct

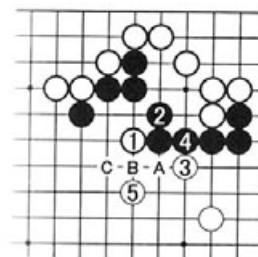


Dia. 2. Failure

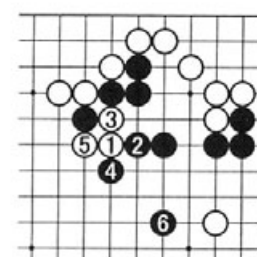
Jumping to Black 1 in *Dia. 1* makes shape for the black stones.

The diagonal move of Black 1 in *Dia. 2* leaves Black with bad shape. Black must connect with 3. Next, White plays 4 and 6, forcing Black to live with 5 and 7 in gote.

Problem 94



Dia. 1. Correct

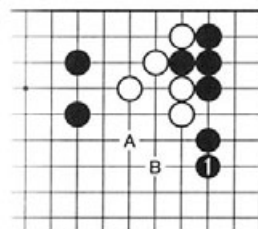


Dia. 2. Failure

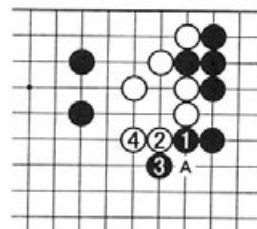
White 1 in *Dia. 1* threatens the four black stones above. If Black links up with 2, White peeps with 3, then jumps to 5. Black ends up with heavy stones, while White has made a light and flexible shape. If Black 2 at A, White plays 2 and Black's stones are split into two heavy groups. If Black 2 at B, White plays 2–Black 4–White C.

If White peeps at 1 in *Dia. 2*, Black plays 2 and 4, then jumps to 6, making good shape while attacking White's stones on the right.

Problem 95



Dia. 1. Correct

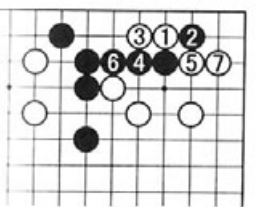


Dia. 2. Failure

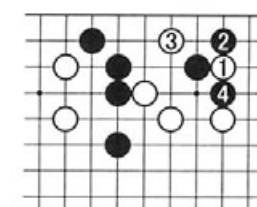
Extending to Black 1 in *Dia. 1* makes good shape. Next, Black A is a severe threat against the white stones. White must jump to B to save his stones, but White's shape is thin.

Pushing up with 1 and the hane of 3 in *Dia. 2* are moves that only help White make good shape. After White 4, Black is left with a defect at A.

Problem 96



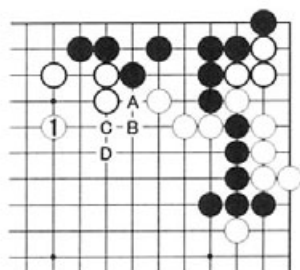
Dia. 1. Correct



Dia. 2. Failure

Attaching with 1 in *Dia. 1* is the move that enables White to make shape for his stones on the right. After 7, White's stones are settled.

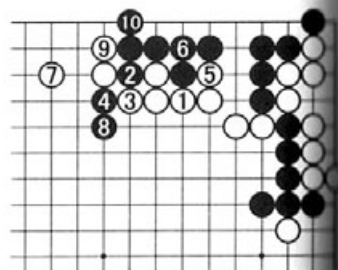
White 1 in *Dia. 2* may seem like a safe attachment, but Black hanes at 2. If White attacks with 3, Black captures the stone at 1 with 4. White has still not settled his stones.



Dia. 1. Correct

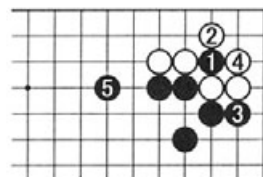
White has to jump to 1 in *Dia. 1* to make shape for his stones. If Black cuts through with the sequence A–White B–Black C, White ataris with D and catches the cutting stone at C.

If White connects with 1 in *Dia. 2*, Black cuts through with 2 and 4. After the sequence to Black 10, White's eight stones are floating in the center.



Dia. 2. Failure

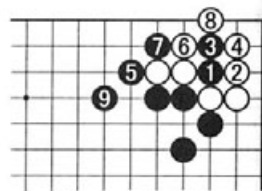
Problem 97



Dia. 1. Correct

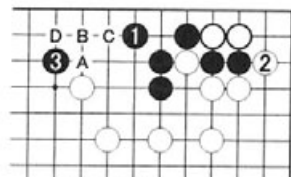
Black 1 in *Dia. 1* is the tesuji to make a thick position on the outside. If White answers with 2, Black can close off the right side with 3 in sente. Next, Black jumps to 5, making influence in the center.

White must not atari with 2 in *Dia. 2*. This reverts to the joseki in *Dias. 4 and 5* on page 61. Up to 9, Black confines White to the corner and gets overwhelming thickness in the center.



Dia. 2. Variation

Problem 98

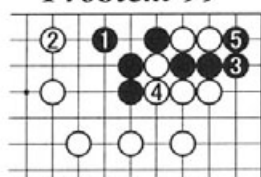


Dia. 1. Correct

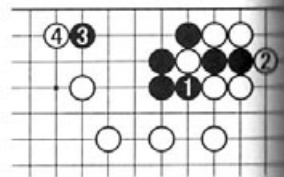
The diagonal connection of Black 1 in *Dia. 1* is the move enables Black to get sabaki for his stones. If White captures with 2, Black escapes to the left with 3. If White A next, Black links up with Black B–White C–Black D.

If White closes off the left with 2, Black lives in the corner with 3 and 5.

Black 1 in *Dia. 2* is answered by White 2. If Black tries to escape with 3, White blocks with 4 and the black stones are trapped.



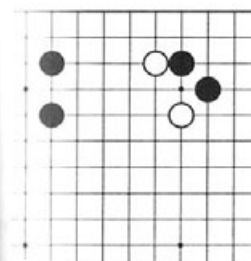
Dia. 2. Variation



Dia. 3. Failure

Problem 99

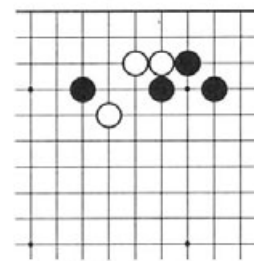
Problem 100



Black to play

How can Black destroy White's shape?

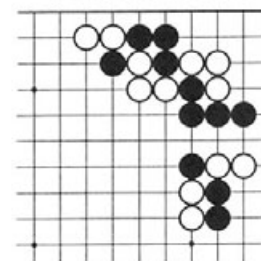
Problem 101



White to play

How can White make shape for his stones?

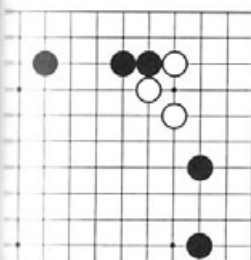
Problem 102



Black to play

How can Black make shape for his stones?

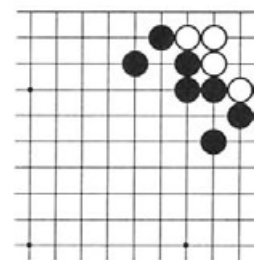
Problem 103



White to play

How can White make shape for his stones?

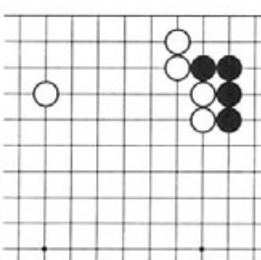
Problem 104



White to play

Where is the vital point for White to make eye shape?

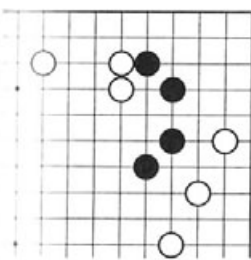
Problem 105



Black to play

Where is the vital point for Black?

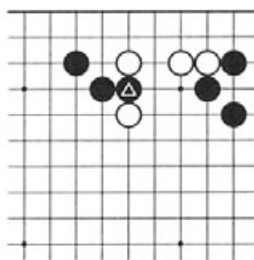
Problem 106



Black to play

How can Black make shape for his stones?

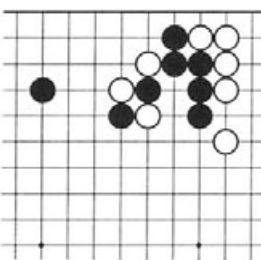
Problem 107



White to play

How should White answer the marked stone?

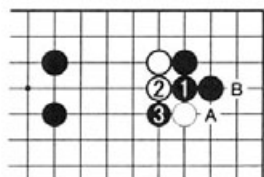
Problem 108



Black to play

Where should Black play?

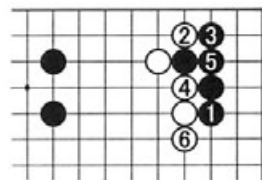
Problem 100



Dia. 1. Correct

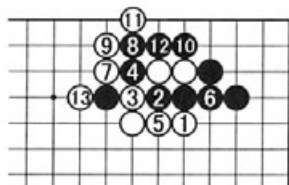
Although it looks like bad shape, Black 1 (*guzumi*) in *Dia. 1* is the move that destroys White's shape. If White 2, Black cuts at 3 and the white stones on the left are in trouble. If White A next, Black secures his stones with B.

Black 1 in *Dia. 2* is not good. White forces with 2 and 4. He then extends to 6, and his stones are much more resilient than in *Dia. 1*.



Dia. 2. Failure

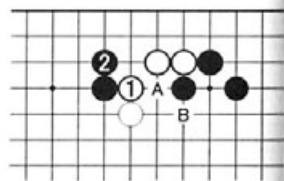
Problem 101



Dia. 1. Correct

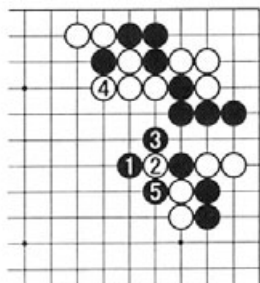
Attaching with 1 in *Dia. 1* is the tesuji that enables White to make good shape. If Black cuts through with 2 and 4, White ataris with 5 and 7, squeezes with 9 and 11, then captures a black stone in a ladder with 13.

White 1 in *Dia. 2* is not good. Black descends to 2 and White's stones are heavy. If White 1 at A, Black extends to B.



Dia. 2. Failure

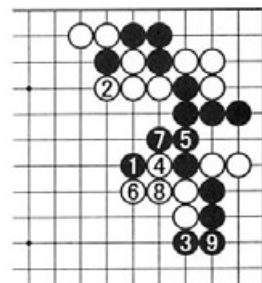
Problem 102



Dia. 1. Correct

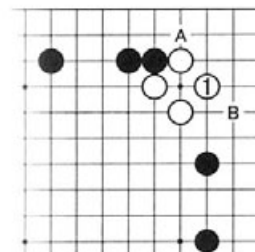
Black 1 in *Dia. 1* threatens the three white stones above. If White ataris with 2, Black ataris with 3 and White is forced to defend with 4. Black can now capture with 5, making a ponnuki.

If White answers 1 with 2 in *Dia. 2*, Black hanes with 3. After White defends with 4 to 8, Black connects with 9 and White's two stones on the right are dead. Black's stones are secure.



Dia. 2. Variation

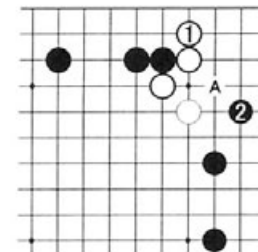
Problem 103



Dia. 1. Correct

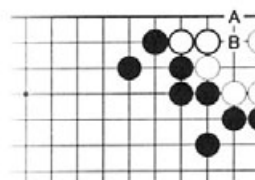
Making a ponnuki in the corner with 1 in *Dia. 1* gives White ideal shape. Neither a hane at Black A nor the knight's move at Black B are serious threats.

White 1 in *Dia. 2* attacks the top, but White's corner is wide open and defenseless against Black 2. White 1 at A is the only move to maintain the integrity of White's corner.



Dia. 2. Failure

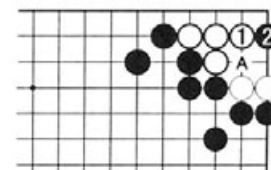
Problem 104



Dia. 1. Correct

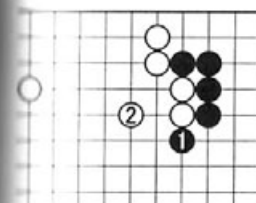
Black 1 in *Dia. 1* makes the mouth shape. Now there is no way that Black can kill the white stones. If Black A next, White B.

White 1 in *Dia. 2* leaves behind a weakness. Black attaches with 2, threatening to play A and capture two stones in a snapback. No matter how White responds, his stones are dead.



Dia. 2. Failure

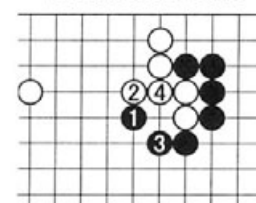
Problem 105



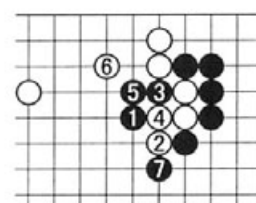
Dia. 1. Correct

The hane at the head of two stones of White 1 in *Dia. 1* enables Black to expand his position. White has no choice but to make shape with 2. If White omits this move, Black will peep with 1 in *Dia. 2*.

Resisting Black 1 with the hane of White 2 in *Dia. 3* leads to disaster. Black plays 3 and 5, forcing White to jump to 6. Black then captures some stones in a ladder with 7.

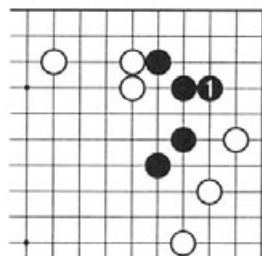


Dia. 2. Variation 1

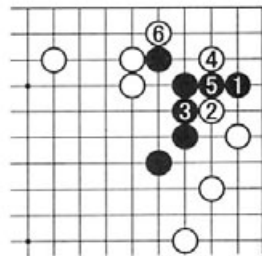


Dia. 3. Variation 2

Problem 106



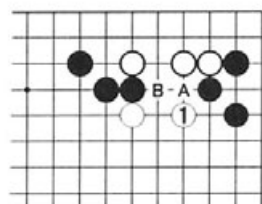
Dia. 1. Correct



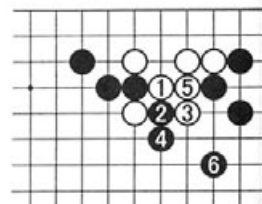
Dia. 2. Failure

Black must secure the corner with 1 in *Dia. 1*. This move gives the black stones good shape. Jumping to Black 1 in *Dia. 2* seems to increase the size of Black's territory, but it leaves behind bad *aji*. White peeps with 2 and 4, then hanes with 6. Black's stones still do not have two eyes.

Problem 107



Dia. 1. Correct

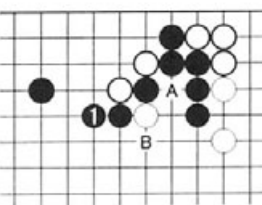


Dia. 2. Failure

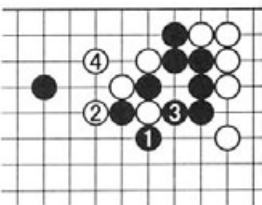
Jumping to White 1 in *Dia. 1* gets White's stones out into the center. If Black A, White connects with B making good shape for his stones.

The hane of White 1 in *Dia. 2* lets Black cut with 2. After White connects with 5, Black traps the white stones with 6.

Problem 108



Dia. 1. Correct

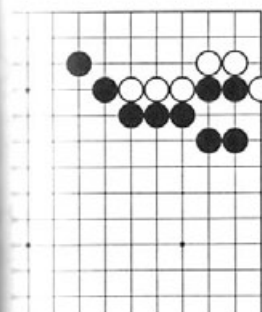


Dia. 2. Failure

Black extends to 1 in *Dia. 1*, securing the territory at the top. If White captures at A, Black B traps all of the white stones. If White B, Black connects at A.

Black must not play 1 in *Dia. 2* first. White will atari with 1, then defend with 4. Black's territory at the top has now been destroyed.

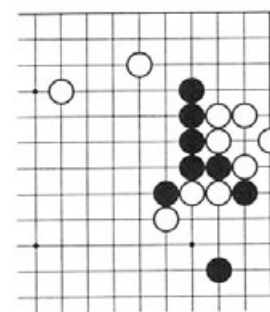
Problem 109



Black to play

How can Black destroy the shape of White's stones?

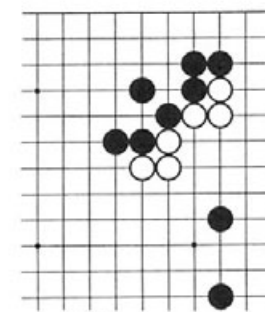
Problem 110



Black to play

How can Black make good shape for his stones?

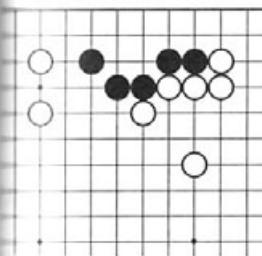
Problem 111



White to play

How should White make shape for his stones?

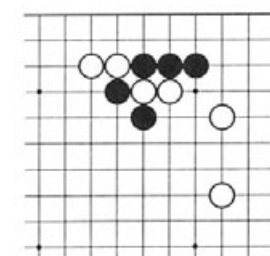
Problem 112



White to play

How can White destroy Black's shape?

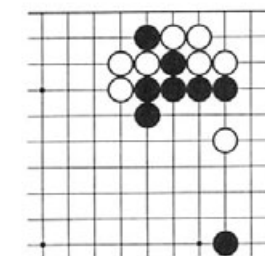
Problem 113



Black to play

How should Black break out into the center?

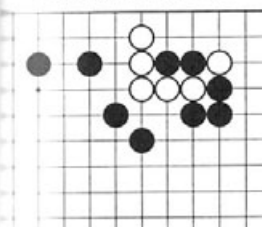
Problem 114



Black to play

How can Black make a thick shape for his stones?

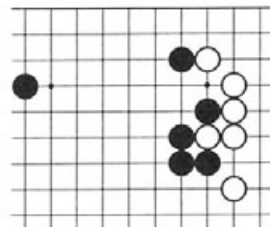
Problem 115



Black to play

How can Black destroy the shape of White's stone?

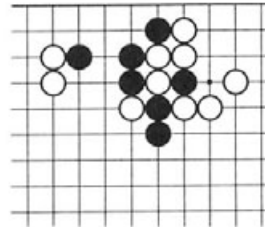
Problem 116



Black to play

What is the shape move for Black?

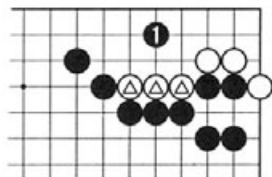
Problem 117



Black to play

How can Black make good shape?

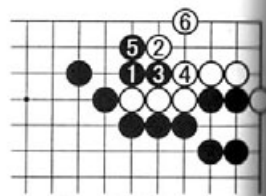
Problem 109



Dia. 1. Correct



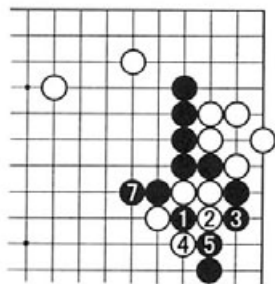
Dia. 2. Continuation



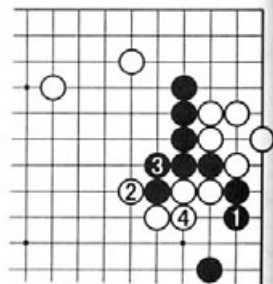
Dia. 3. Failure

Black 1 in *Dia. 1*, in the center of the marked stones, destroys White's shape. If White 2 in *Dia. 2*, Black wedges in with 3. White connects with 4, but Black 5 kills White's stones. Black 1 in *Dia. 3* fails. White lives with the sequence to 6.

Problem 110



Dia. 1. Correct

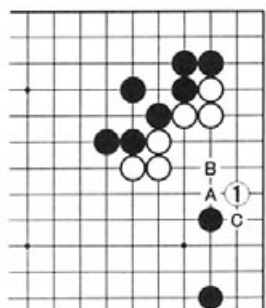


Dia. 2. Failure

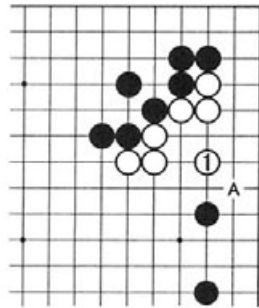
Black cuts with 1 in *Dia. 1*, then ataris with 3 and 5. White connects with 6 (at 1). Black extends to 7 and White is left with a dumpling shape.

If Black extends to 1 in *Dia. 2*, White ataris with 2 and connects with 4. Compared with *Dia. 1*, it is the black stones that are heavy; they are split into two groups and under attack.

Problem 111



Dia. 1. Correct

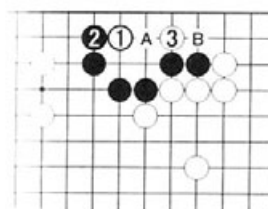


Dia. 2. Failure

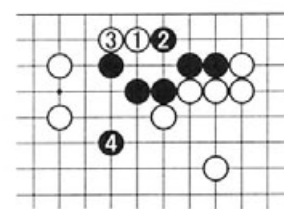
White 1 in *Dia. 1* is the most efficient way for White to make shape for his stones. If Black A, White makes the mouth shape with B. Black ends in gote if he blocks at C.

If White makes the mouth shape with 1 in *Dia. 2*, Black has the option of playing A.

Problem 112



Dia. 1. Correct

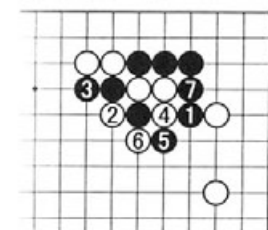


Dia. 2. Variation

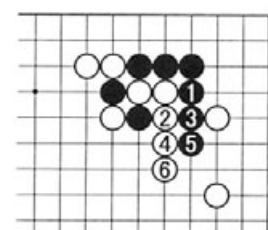
White makes a placement at 1 in *Dia. 1*. If Black blocks at 2, White attaches at 3. If Black A next, White ataris with B and Black is left with only one eye.

If Black answer White 1 with 2 in *Dia. 2*, White links up to his stones on the left with 3. Black must run away with 4. He can get only one eye at the top in gote.

Problem 113



Dia. 1. Correct

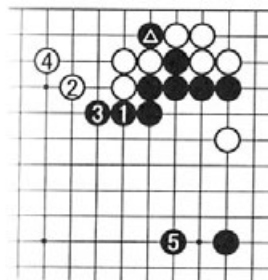


Dia. 2. Failure

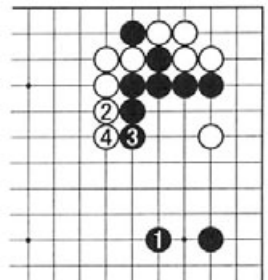
If Black attaches with 1 in *Dia. 1*, he can set up a squeeze with the sequence to 7. White is left with a dumpling shape after he connects with 8 (left of 4).

If Black ataris with 1 and 3 in *Dia. 2*, White can make a thick shape in the center. Black has to continue with 5 and Black is confined to the corner after White extends to 6.

Problem 114



Dia. 1. Correct

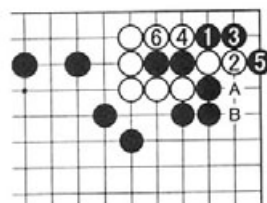


Dia. 2. Failure

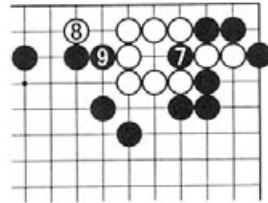
Black should turn at 1 in *Dia. 1*. Because of the marked stone, White must jump to 2 so as not to be confined to the corner. White must also defend with 4 against 3, so now Black can expand his moyo by jumping to 5.

If Black first jumps to 1 in *Dia. 2*, White flattens Black's moyo by forcing with 2 and 4.

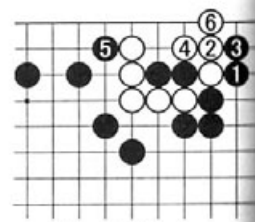
Problem 115



Dia. 1. Correct



Dia. 2. Continuation

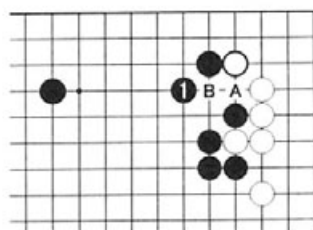


Dia. 3. Failure

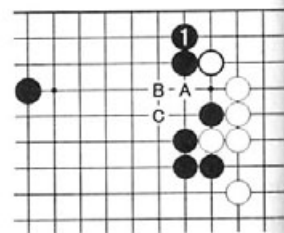
Black should atari with 1 in *Dia. 1*. If White descends to 2, Black pursues him with 3. White ataris with 4, but Black links up his two stones in the corner with 5. If White A, Black B, so White must capture with 6. Next, Black throws in a stone at 7 in *Dia. 2*. White might try to make eyes with 8, but White's stones are dead after Black 9.

Black 1 in *Dia. 3* fails. After Black 5, White can make two eyes with 6.

Problem 116



Dia. 1. Correct

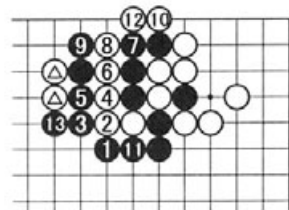


Dia. 2. Failure

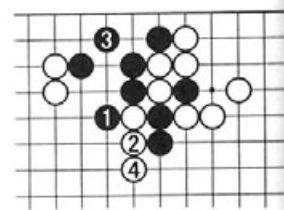
The diagonal move of Black 1 in *Dia. 1* makes good shape for Black's stones. Later, playing at A is Black's privilege. Black 1 at B is bad style.

Descending to 1 in *Dia. 2* leaves Black with bad aji. White can split Black's position with the sequence A–Black B–White C.

Problem 117



Dia. 1. Correct

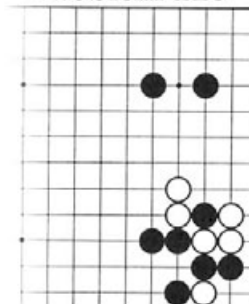


Dia. 2. Failure

Black jumps to 1 in *Dia. 1*, then squeezes with the sequence to 11. After White 12, Black turns at 13, making thickness in the center and rendering the marked stones useless.

After 1 and 3 in *Dia. 2*, Black still doesn't have eyes and he has lost two stones on the right.

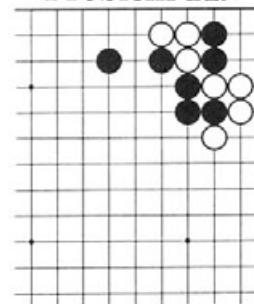
Problem 118



Black to play

How can Black destroy White's shape?

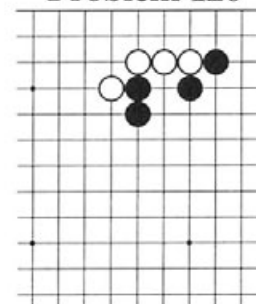
Problem 119



Black to play

How can Black make good shape for his stones?

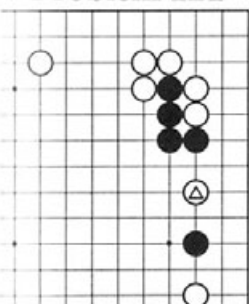
Problem 120



Black to play

What is the shape move for Black?

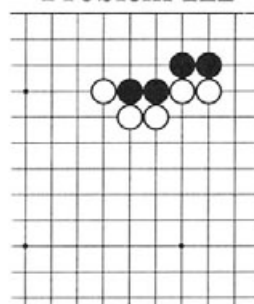
Problem 121



Black to play

How can Black make shape for his stones?

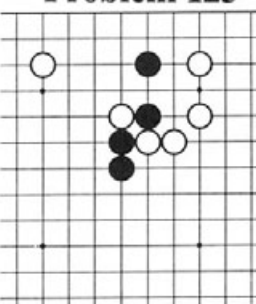
Problem 122



Black to play

What is the shape move for Black?

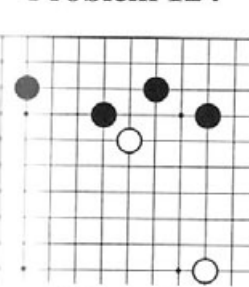
Problem 123



Black to play

How can Black make shape for his stones?

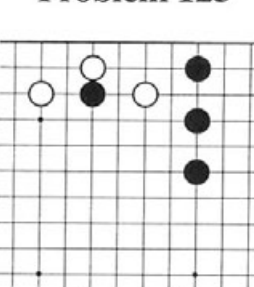
Problem 124



White to play

How can White make shape for his stones?

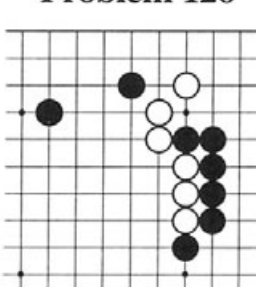
Problem 125



Black to play

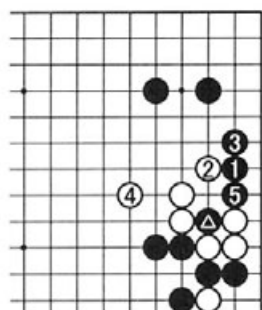
How can Black break up White's shape?

Problem 126



Black to play

Where is the weak point of White's shape?

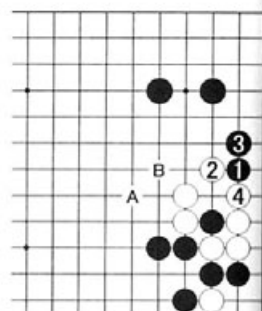


Dia. 1. Correct

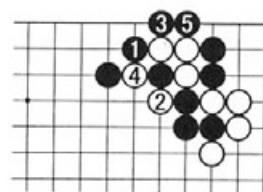
Black 1 in *Dia. 1* aims at the eye shape of White's stones. White forces with 2, then escapes with 4. After Black 5, White can capture the marked stone, but he will be left with a false eye.

If White secures an eye with 4 in *Dia. 2*, Black has good attacking moves at A and B.

Problem 118



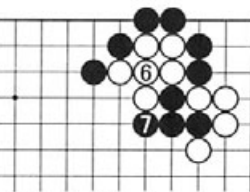
Dia. 2. Variation



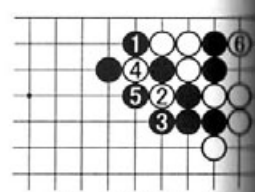
Dia. 1. Correct

Black blocks with 1 in *Dia. 1*. If White ataris with 2, Black squeezes with 3 and 5. If White connects with 6 in *Dia. 2*, Black can capture the white stones in a ladder with 7.

If the ladder is unfavorable for Black, he can atari with 3 in *Dia. 3*. White captures with 4, but Black ataris again with 5. White can't connect because he would be short of liberties. He must attach with 6, so Black will eventually capture two stones and make a thick shape.

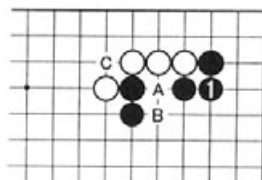


Dia. 2. Continuation



Dia. 3. Variation

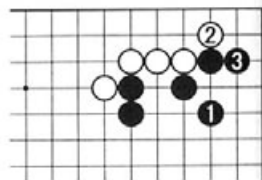
Problem 120



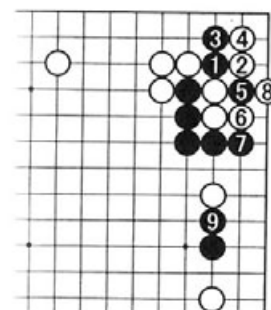
Dia. 1. Correct

Connecting with Black 1 in *Dia. 1* makes good shape. White can't push in at A because, after B, a cut at C behind is left behind.

The diagonal move of Black 1 in *Dia. 2* lets White play 2 in sente. Black must descend to 3.



Dia. 2. Failure

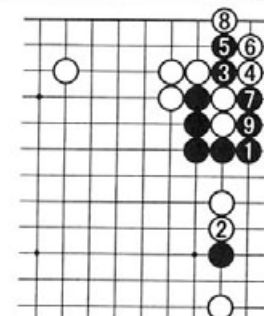


Dia. 1. Correct

Black should cut at 1 and descend to 3 in *Dia. 1*. After White 4, Black cuts with 5 and ataris with 7. After White 8, Black 9 enables Black to link up his stones.

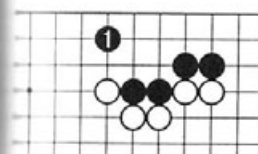
If Black simply descends to 1 in *Dia. 2*, White will play 2. If Black now cuts with 3, White can link up with the sequence to 8, incurring minimum damage in the corner.

Problem 121



Dia. 2. Failure

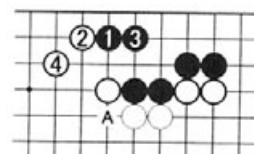
Problem 122



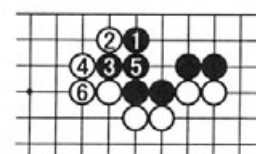
Dia. 1. Correct

The knight's move of Black 1 in *Dia. 1* makes good shape. If White attaches with 2 in *Dia. 2*, Black draws back to 3. Next, White 4 is the shape move, but there is a cutting point at A for Black to exploit.

Black 1 in *Dia. 3* seems to be the right move, but White confines the black stones to the corner with the sequence to 6. White ends with a thick shape on the outside.

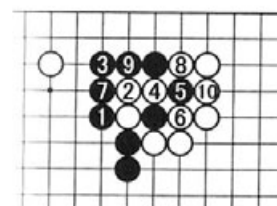


Dia. 2. Continuation



Dia. 3. Failure

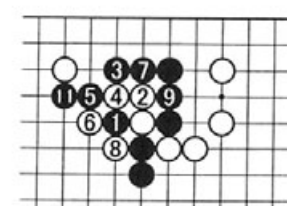
Problem 123



Dia. 1. Correct

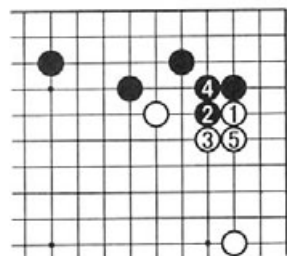
Black should atari with 1 in *Dia. 1*, then cast a net with 3. If White 4, Black squeezes with the sequence to 9. White must capture with 10, so Black ends in sente.

If White pushes in with 4 in *Dia. 2*, Black squeezes with the sequence to 9. White connects with 10 (at 1), ending with a dumpling shape. After Black 11, White's stones in the center are under attack.



Dia. 2. Failure

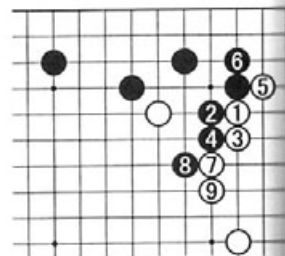
Problem 124



Dia. 1. Correct

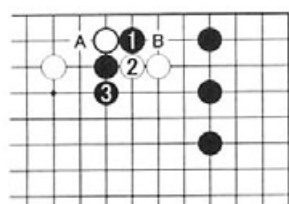
Attaching with White 1 in *Dia. 1* is the vital point. After exchanging 3 for Black 4, White connects at 5, establishing a position on the right side.

If White extends to 3, Black can press with 4 in *Dia. 2*. White hanes with 5, then secures territory on the right, but Black gets thickness in the center.



Dia. 2. Variation

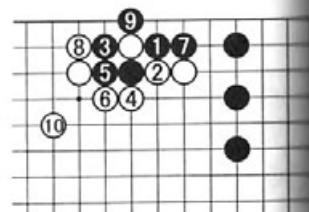
Problem 125



Dia. 1. Correct

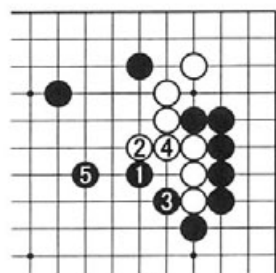
Black first hanes with 1 in *Dia. 1*. If White cuts with 2, Black extends to 3. If White A next, Black crawls to B and White is left with two weak groups. If White B, Black ataris with A.

If Black ataris with 3 in *Dia. 2*, White can force with the sequence to 8, then make shape for his stones with the knight's move of 10.



Dia. 2. Failure

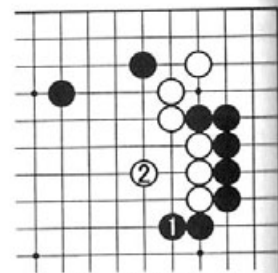
Problem 126



Dia. 1. Correct

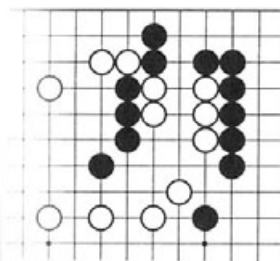
Black plays in the middle of three stones with 1 in *Dia. 1*. If White 2, Black exchanges 3 for 4, then jumps to 5. The white stones are trapped and he will have a hard time making two eyes.

Black 1 in *Dia. 2* lets White make good shape with 2. Black has failed to take advantage of White's bad shape.



Dia. 2. Failure

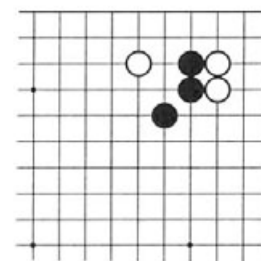
Problem 127



Black to play

How can Black break through White's bamboo joint?

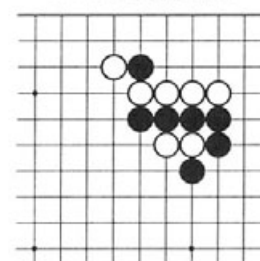
Problem 128



Black to play

How can Black make good shape for his stones?

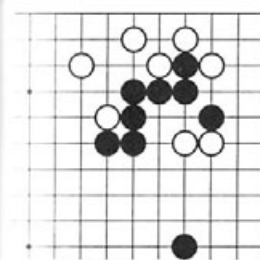
Problem 129



Black to play

How can Black take advantage of White's shortage of liberties?

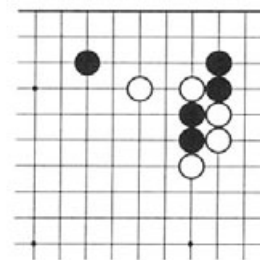
Problem 130



Black to play

How can Black make shape for his stones?

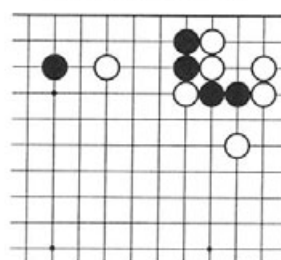
Problem 131



Black to play

What is the best move in this position?

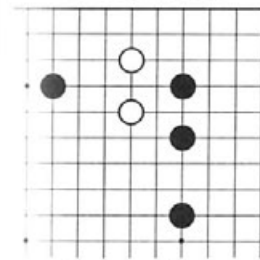
Problem 132



Black to play

How can Black make good shape for his stones?

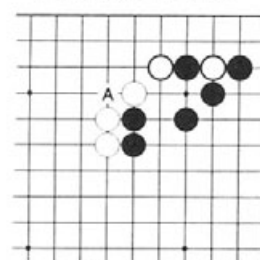
Problem 133



Black to play

How can Black make the white stones heavy?

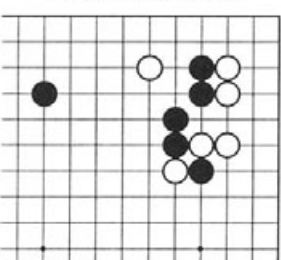
Problem 134



White to play

How can White defend against a cut at A?

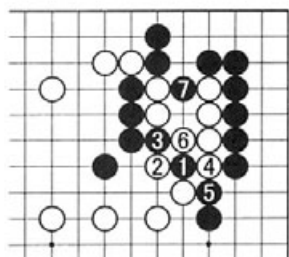
Problem 135



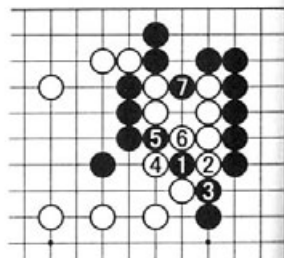
Black to play

How can Black make good shape for his stones?

Problem 127



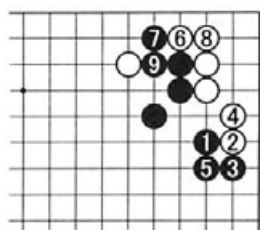
Dia. 1. Correct



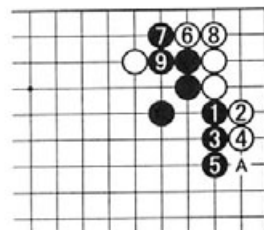
Dia. 2. Variation

Black attacks with 1 in *Dia. 1*, then forces White to capture that stone with 5 and 6. White's stones are now short of liberties, so, when Black ataris with 7, White has no choice but to connect with 8 (at 1). As *Dia. 2* shows, the order of White 2 and 4 makes no difference. The bamboo joint is a strong connection, but a shortage of liberties can be its fatal flaw.

Problem 128



Dia. 1. Correct

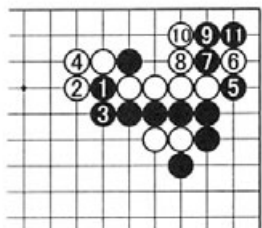


Dia. 2. Failure

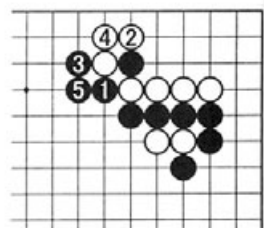
Black must attack the white stones from a distance with 1 in *Dia. 1*. White lives in the corner with the sequence to 8, but Black gets a thick position on the outside with 9.

Blocking with Black 1 in *Dia. 2* seems to be a commonsense move. Again White lives with the sequence to 8, but, in contrast to *Dia. 1*, Black's position on the right is open at A after 9.

Problem 129



Dia. 1. Correct

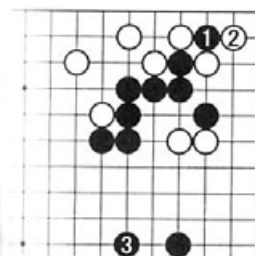


Dia. 2. Variation

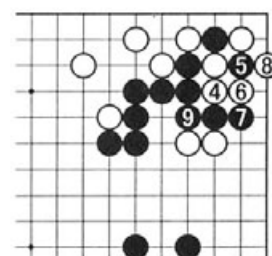
Black 1 in *Dia. 1* is the vital point to exploit White's shortage of liberties. White defends with 2 and 4, but Black hanes with 5. If White 6, Black takes the corner with the sequence to 11.

If White ataris with 2 in *Dia. 2*, Black makes a thick position on the left with 3 and 5.

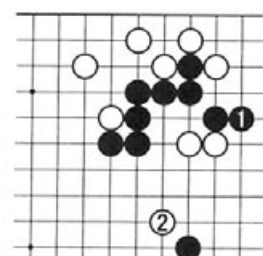
Problem 130



Dia. 1. Correct



Dia. 2. Continuation

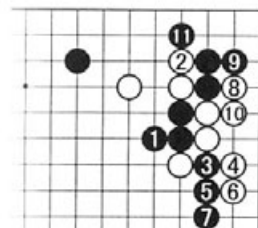


Dia. 3. Failure

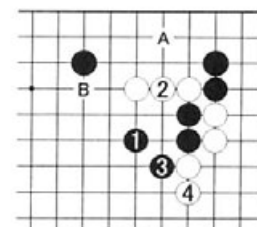
Cutting with Black 1 in *Dia. 1* threatens to take the corner and weaken White's stones at the top. White defends with 2, but Black expands his moyo with 3. If White now tries to link up with 4 in *Dia. 2*, Black ataris with 5 and 7, then connects with 9.

If Black tries to isolate White's stones with 1 in *Dia. 3*, White will make a shoulder hit at 2. Black's stones above are now heavy and vulnerable.

Problem 131



Dia. 1. Correct

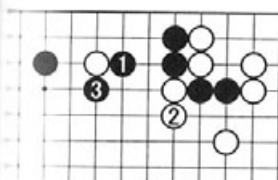


Dia. 2. Failure

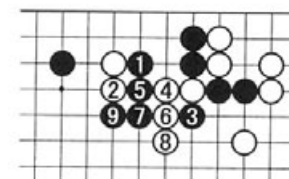
Black 1 in *Dia. 1* makes an empty triangle, but it is the only move that unifies Black's stones. After 11, all of Black's stones are safe, but White's three stones above are under attack.

If Black jumps to 1 in *Dia. 2*, White connects at 2, forcing Black to defend with 3. If Black next defends the corner with A, White gets the advantage by attaching at B.

Problem 132



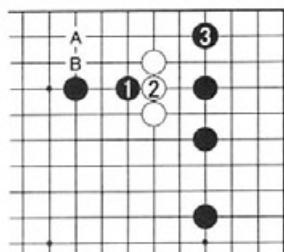
Dia. 1. Correct



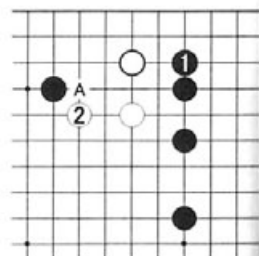
Dia. 2. Variation

Attaching with Black 1 in *Dia. 1* makes good shape. White must defend with 2, so Black can secure the top with 3.

If White extends to 2 in *Dia. 2*, Black ataris with 3, then pushes out with 5 and 7. After White 8, Black takes control of the top with 9.



Dia. 1. Correct

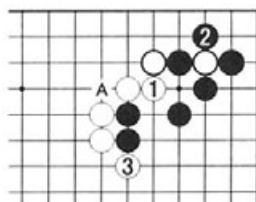


Dia. 2. Failure

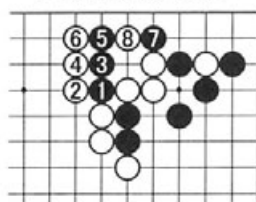
Black should peep with 1 in *Dia. 1*, then defend the corner with 3. White's stones are now heavy and under attack. White can't make a base with A because of Black B.

If Black simply defends the corner with 1 in *Dia. 2*, White will jump to 2. He next threatens to make shape by blocking at A.

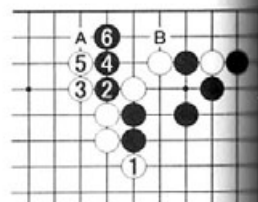
Problem 134



Dia. 1. Correct



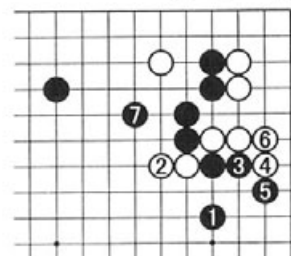
Dia. 2. Continuation



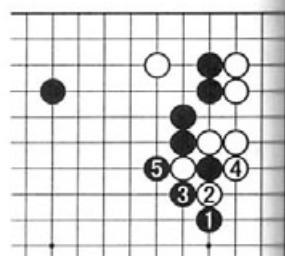
Dia. 3. Failure

White 1 (*guzumi*) in *Dia. 1* is the vital point because it defends against the cut at A. If Black captures with 2, White plays 3 at the head of two stones and takes the initiative in the center. If Black now cuts with 1 in *Dia. 2*, White captures three stones with 8.

If White simply hanes with 1 in *Dia. 3*, after Black 6, White A doesn't work; Black B takes the corner by capturing all the white stones there.



Dia. 1. Correct

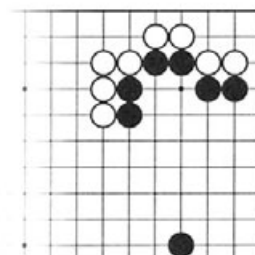


Dia. 2. Variation

Jumping to 1 in *Dia. 1* is the move that makes good shape for Black. If White extends to 2, Black plays 3 and 5, then defends the top with 7.

If White ataris with 2 in *Dia. 2*, Black double ataris with 3. If White captures with 4, Black ataris again with 5, making thickness in the center.

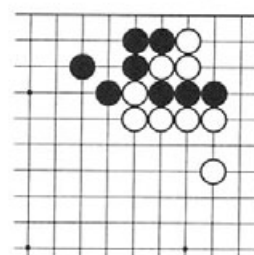
Problem 136



Black to play

How can Black make good shape for his stones?

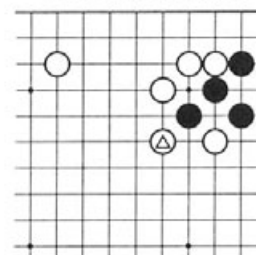
Problem 137



Black to play

What is the shape move for Black?

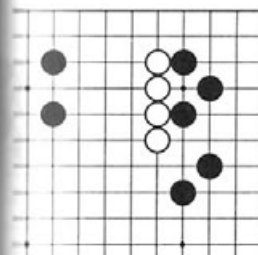
Problem 138



Black to play

How should Black answer the marked stone?

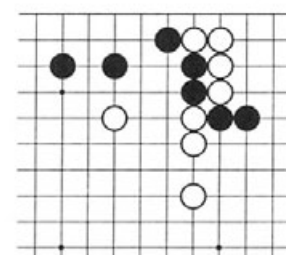
Problem 139



White to play

White's stones seem heavy. How can they escape?

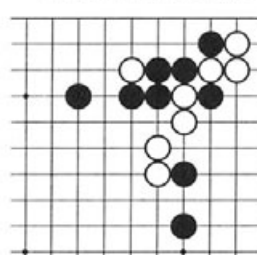
Problem 140



White to play

Black has bad shape. How should White attack?

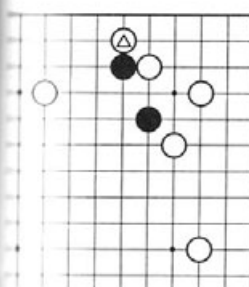
Problem 141



Black to play

How should Black attack White's shape?

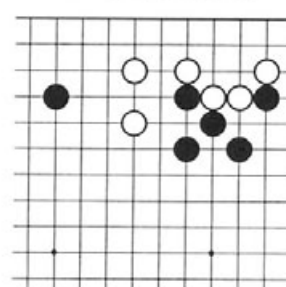
Problem 142



Black to play

How should Black answer the marked stone?

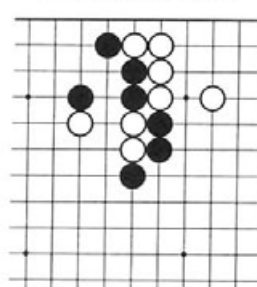
Problem 143



Black to play

How can Black make shape for his stones?

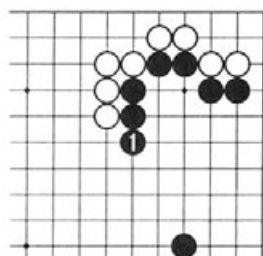
Problem 144



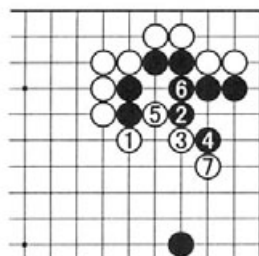
Black to play

How can Black exploit the defect in White's shape?

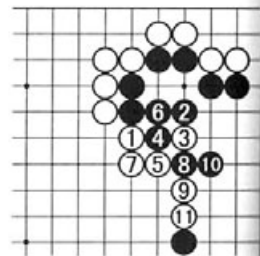
Problem 136



Dia. 1. Correct



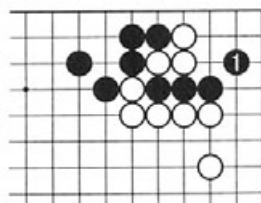
Dia. 2. Failure 1



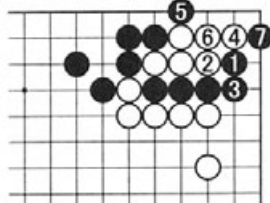
Dia. 3. Failure 2

Black must extend to 1 in *Dia. 1* to keep his moyo on the right intact. If Black omits this move, White will hane at the head of two stones with 1 in *Dia. 2*. Black defends with 2, but Black's stones are severely pressed with the sequence to White 7. Black 4 in *Dia. 3* is better, but White still builds thickness with the sequence to 11.

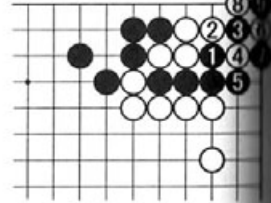
Problem 137



Dia. 1. Correct



Dia. 2. Continuation

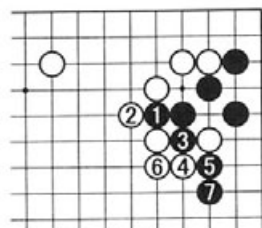


Dia. 3. Failure

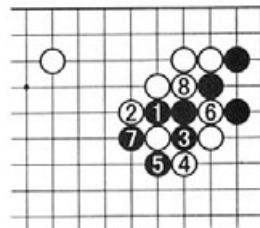
The diagonal move of Black 1 in *Dia. 1* is the only move that gives the black stones enough liberties to capture White's three stones at the top. If White responds with 2 in *Dia. 2*, Black wins the capturing race with the sequence to 7.

If Black turns with 1 in *Dia. 3*, White can set up a ko with the sequence to 8.

Problem 138



Dia. 1. Correct

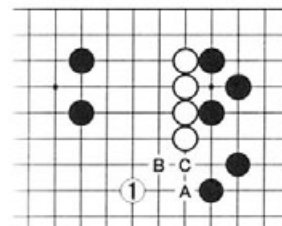


Dia. 2. Failure

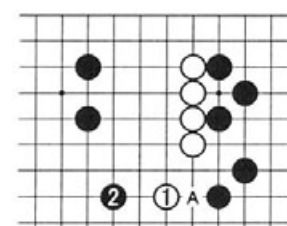
Black must push in at 1 and 3 in *Dia. 1*. Next, Black 5 is the key move, forcing White to connect at 6.

If Black ataris with 5 in *Dia. 2*, his stones will be short of liberties after White 6 and 8. Black's position collapses.

Problem 139



Dia. 1. Correct

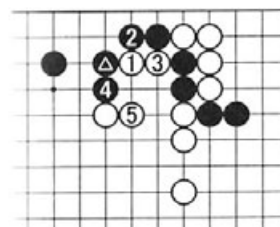


Dia. 2. Failure

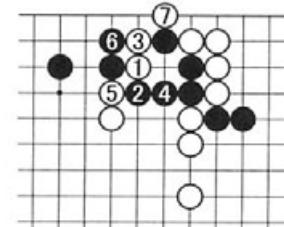
White can escape with good shape with the diagonal jump of 1 in *Dia. 1*. If White can attach at A next, he will easily be able to make eye shape. If Black jumps into the gap with B, White will push in with C. If Black resists, his stones on the right will come under attack.

The knight's move of White 1 in *Dia. 2* is answered by Black 2 and White's stones are a bit thin. Because Black threatens to play A, the shape of White's stones is less than satisfactory.

Problem 140



Dia. 1. Correct

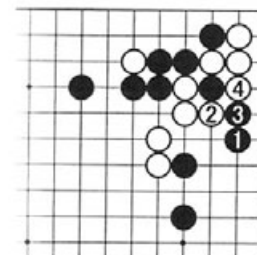


Dia. 2. Variation

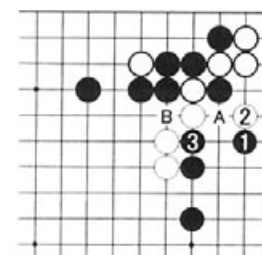
Attaching with White 1 in *Dia. 1* is the tesuji to exploit Black's bad shape. This is the point where the marked stone should be. Up to 5, White captures two stones and links up his stones.

Black can't resist with 2 in *Dia. 2*. After White 7, the five black stones are dead.

Problem 141



Dia. 1. Correct

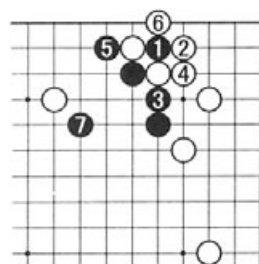


Dia. 2. Variation

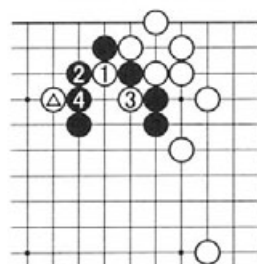
Peeping with the knight's move of Black 1 in *Dia. 1* forces White 2. Next, Black plays 3. White captures with 4, but he is left with a false eye and Black has strengthened his stones.

White can't play at 2 in *Dia. 2* because Black will play 3. If White A next, Black cuts at B and the two white stones are floating in the center.

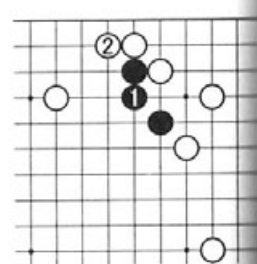
Problem 142



Dia. 1. Correct



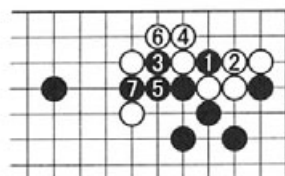
Dia. 2. Continuation



Dia. 3. Failure

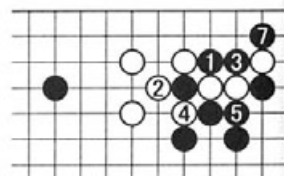
If Black cuts with 1 in *Dia. 1*, he gets the forcing moves of 3 and 5. After White 6, Black 7 is the move that makes shape. If White cuts with 1 in *Dia. 2*, Black plays 2 and 4 and the marked white stone on the left has been neutralized.

Drawing back to 1 in *Dia. 2* leaves Black with heavy stones after White extends to 2.



Dia. 1. Correct

Problem 143

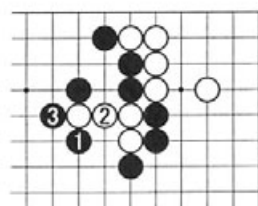


Dia. 2. Variation

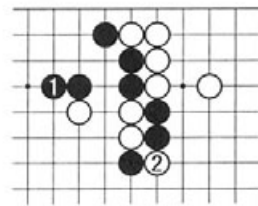
Black 1 in *Dia. 1* forces White to defend with 2. Black then ataris with 3 and breaks through to the left with the sequence to 7. Black now has a thick shape in the center.

If White responds to Black 1 with the atari of 2, Black plays the sequence to 5. After White connects with 6 (above 4), Black settles his stones by capturing with 7.

Problem 144



Dia. 1. Correct

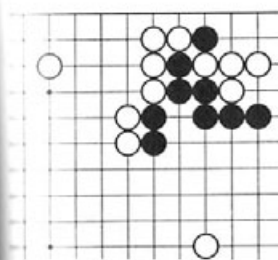


Dia. 2. Failure

Black's stones are split and need to capture some stones. The clamp of Black 1 in *Dia. 1* is the tesuji that exploits White's defective shape. If White 2, Black 3 kills the four white stones. If White 2 at 3, Black 2 captures two stones.

Black 1 in *Dia. 2* is the shape move for the black stones at the top, but, after White cuts with 2, Black's stones on the right are in trouble.

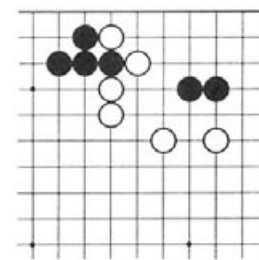
Problem 145



Black to play

How can Black make good shape?

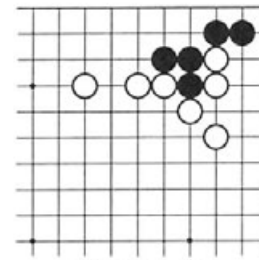
Problem 146



Black to play

How can Black make shape for his stones?

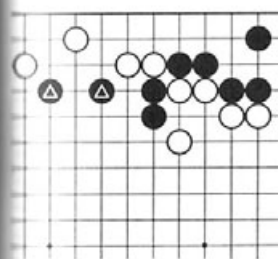
Problem 147



Black to play

Where is the shape move for Black?

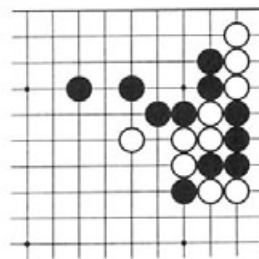
Problem 148



Black to play

With the marked stones in place, where should Black play to make shape?

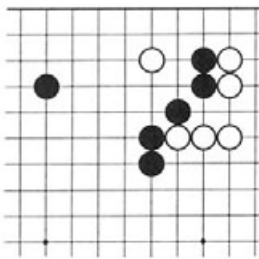
Problem 149



Black to play

How can Black attack White's shape to save his four stones on the right?

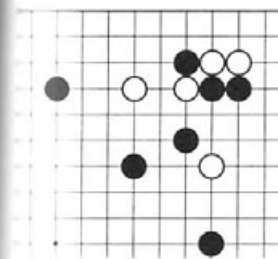
Problem 150



White to play

How should White take advantage of Black's bad shape?

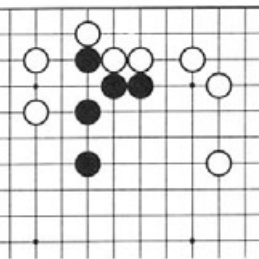
Problem 151



Black to play

How can Black make shape for his stones?

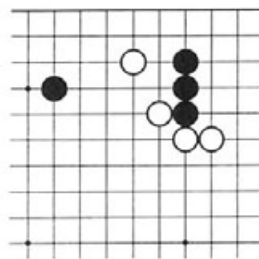
Problem 152



Black to play

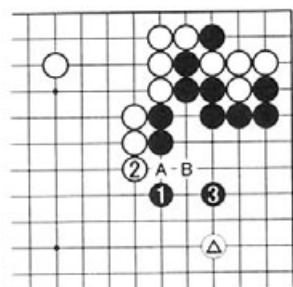
How can Black make shape for his stones?

Problem 153



Black to play

How can Black make shape for his stones?

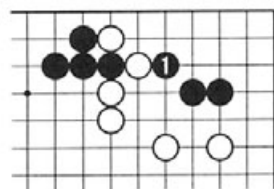


Dia. 1. Correct

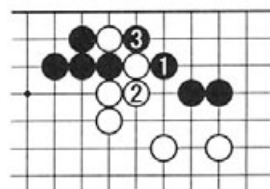
With the marked stone in play, Black has to jump lightly to 1 in *Dia. 1*. After White 2, Black jumps down to 3 and makes eye shape. If White 2 at A, Black will play B—White 2—Black 3.

If White extends to 1 in *Dia. 2*, White will exchange 2 for 3. Black's territory on the right is wide open; he still has to make eye shape.

Problem 146



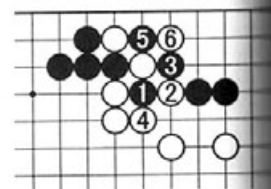
Dia. 1. Correct



Dia. 2. Continuation

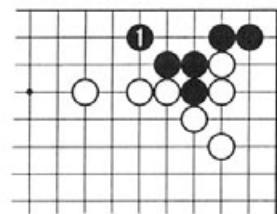
Black 1 in *Dia. 1* not only makes shape for his stones in the corner, it also links up to the black ones on the left. If White 2 in *Dia. 2*, Black ataris with 3.

Cutting with Black 1 in *Dia. 3* results in a ko with the sequence to 6. Black has failed.



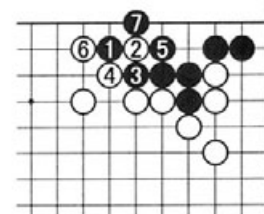
Dia. 3. Failure

Problem 147

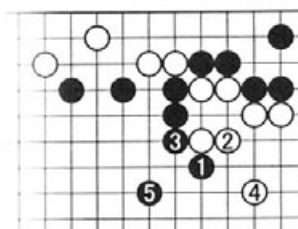


Dia. 1. Correct

The diagonal move of Black 1 in *Dia. 1* makes good shape for the black stones. If Black slides to 1 with the knight's move in *Dia. 2*, White plays a tesuji at 2. After Black blocks with 3, White forces with 4 and 6. Black lives in the corner when he captures with 7, but he is confined there and White has made good shape on the outside.



Dia. 2. Failure

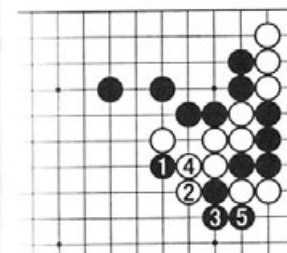


Dia. 1. Correct

Black is strong on the left, so he can attach at 1 in *Dia. 1*. If White draws back with 2, Black blocks with 3. White has to secure his stones on the right with 4 and Black makes shape for his stones with the knight's move of 5.

If White answers Black 1 with 2 in *Dia. 2*, Black cuts through with 3 and 5. After Black 7, White's five stones on the right are in a pinch. This will be a hard fight for White.

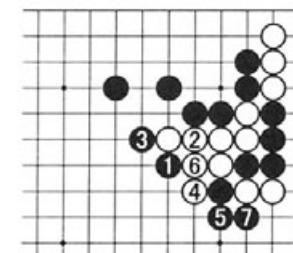
Problem 149



Dia. 1. Correct

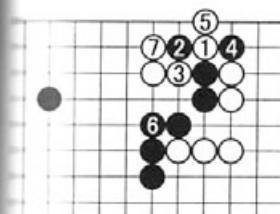
Black 1 in *Dia. 1* is the vital point. White can save his five stones with 2 and 4, but Black then turns at 5. He will capture two stones on the right while saving four of his own.

If White connects with 2 in *Dia. 2*, Black blocks with 3. Again, White can't avoid exchanging 4 for Black 5. He must now come back to defend with 6 and Black turns with 7.



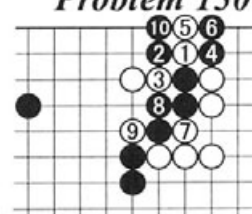
Dia. 2. Variation

Problem 150

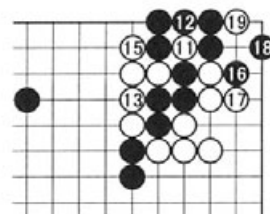


Dia. 1. Correct

White should hane at 1 in *Dia. 1*. If Black continues with the sequence to 4, White will descend to 5. Black has to limit his losses, so he connects with 6. If Black continues with 6 in *Dia. 2*, White ataris with 7 and 9. After Black captures with 10, White throws in a stone with 11 in *Dia. 3*. White squeezes with 13 and blocks with 15. After 19, Black's stones are dead.

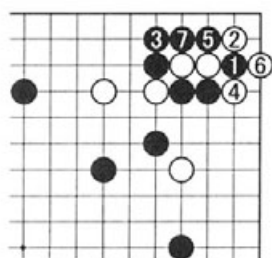


Dia. 2. Continuation 1

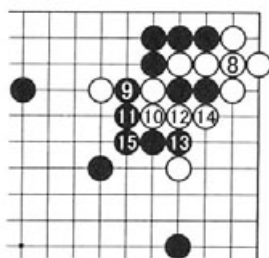


Dia. 3. Continuation 2

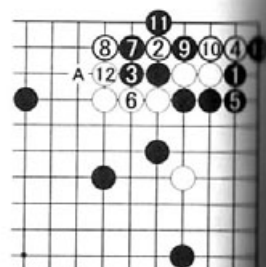
Problem 151



Dia. 1. Correct



Dia. 2. Continuation

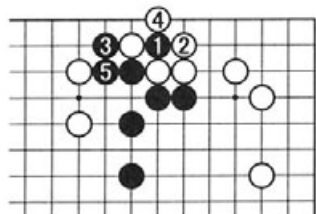


Dia. 3. Variation

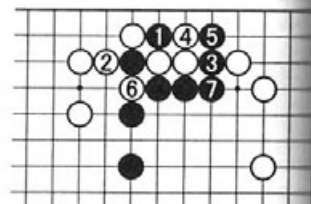
Black first hanes with 1 in *Dia. 1* and descends to 3. He then squeezes with 5 and 7, forcing White to connect with 8 in *Dia. 2*. Black next ataris with 9 to 11, then connects at 15, making a thick shape for his stones.

If White ataris with 2 in *Dia. 3*, Black will extend to 3. The sequence continues to 13. Black gets a big corner and White's stones still don't have shape. If White 8 at 9, Black A.

Problem 152



Dia. 1. Correct

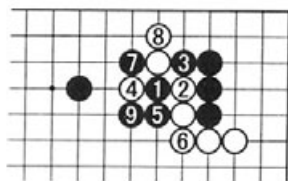


Dia. 2. Variation

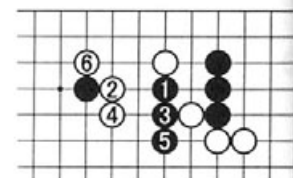
Black should cut with 1. If White 2, Black plays 3 and 5, and White's two stones are separated from their allies on the right. It will now be hard for White to attack Black's stones.

If White answers Black 1 with an atari at 2 in *Dia. 2*, Black ataris with 3 and 5. He then connects with 7 and his stones are thick while White's stones to the right have become thin.

Problem 153



Dia. 1. Correct

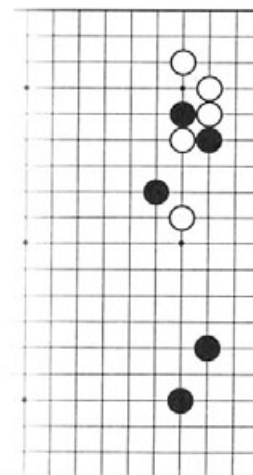


Dia. 2. Variation

Black should attach with 1 in *Dia. 1*. If White tries to separate Black's stones with 2 and 4, Black will play the sequence to 9 and White can't save his stones at the top.

Since White can't fight, he has to peacefully play 2 and 4 in *Dia. 2*. Black gets out into the center with 3 and 5, and White makes shape with 6.

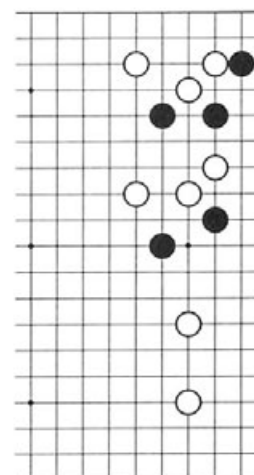
Problem 154



Black to play

How can Black make shape for his stones in the upper right?

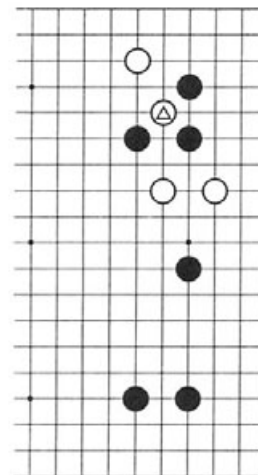
Problem 155



Black to play

How can Black make eye shape for his stones in the upper right?

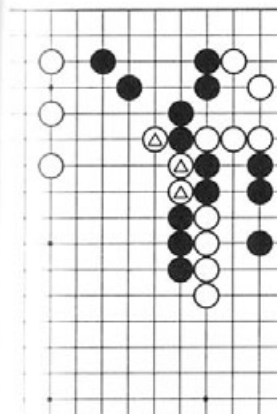
Problem 156



Black to play

How should Black respond to the peep of the marked stones?

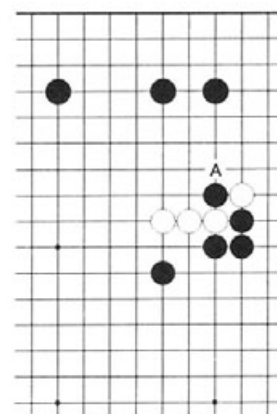
Problem 157



Black to play

White's marked stones have an incomplete shape. How can Black exploit it?

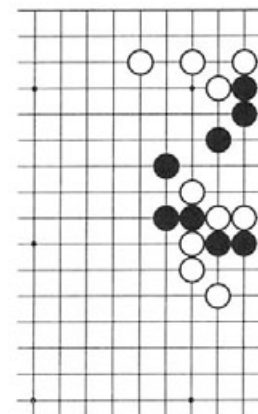
Problem 158



White to play

The ladder at A is unfavorable for White. How can White make good shape?

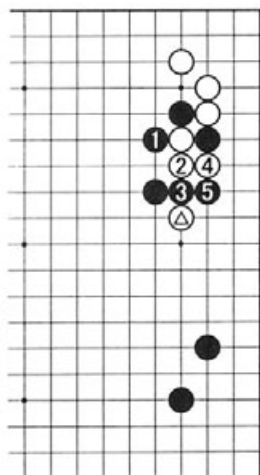
Problem 159



Black to play

If Black can link up all his stones, he can make good shape?

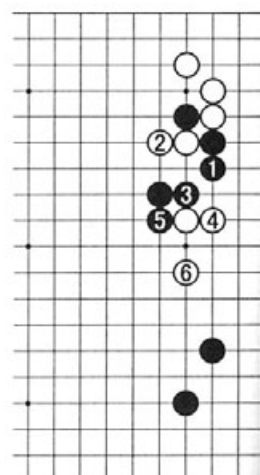
Problem 154



Dia. 1. Correct

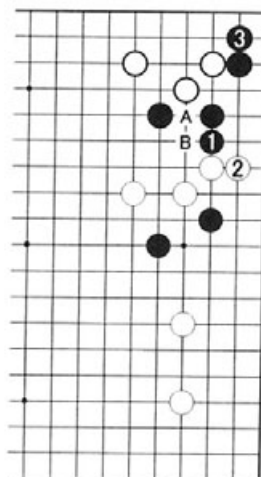
Black should atari with 1 in *Dia. 1*, then push through with 3 and 5. The marked white stone has now been neutralized by Black's thick wall.

If Black draws back with 1 in *Dia. 2*, White will extend to 2. Black's stones don't have eye shape, so they will come under attack.



Dia. 2. Failure

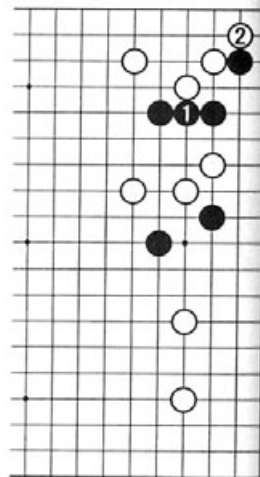
Problem 155



Dia. 1. Correct

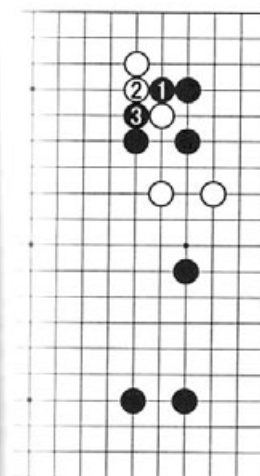
Black should first bump against White's stone with 1 in *Dia. 1*. This move threatens to link up with the black stones below; it also defends against White A (Black B is now possible). White blocks with 2 and Black descends to 3, making good shape.

If Black connects with 1 in *Dia. 2*, White hanes with 2, and Black's stones are under attack.



Dia. 2. Failure

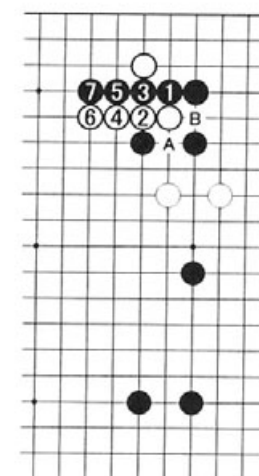
Problem 156



Dia. 1. Correct

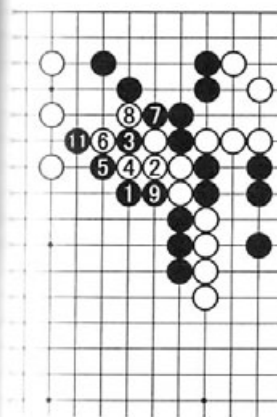
Black should cut through with 1 and 3 in *Dia. 1* and capture a stone with the mouth shape.

If White responds with 2 and 4 in *Dia. 2*, Black pushes through with 3 and 5. After 7, Black has secured the territory at the top. If Black blocks at A with 1, White will push through with B and he will be able to make sabaki.



Dia. 2. Variation

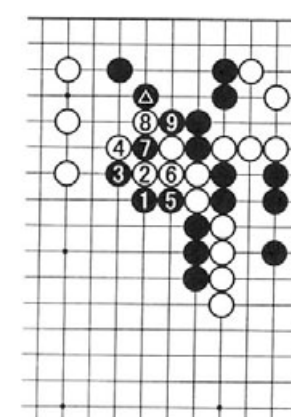
Problem 157



Dia. 1. Correct

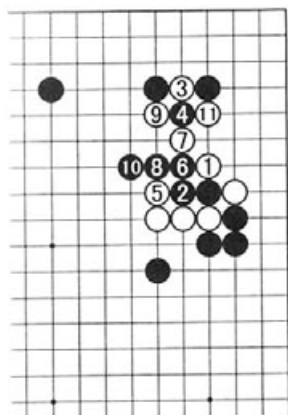
Black 1 in *Dia. 1* is on the vital point. This is where White needs to play to make good shape for his stones. If White connects at 2, Black squeezes with the sequence to 11, capturing the white stones. All of Black's stones are now linked up.

If White responds to Black 1 with 2 in *Dia. 2*, he still can't escape with his stones.

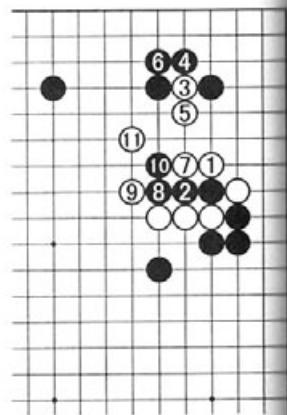


Dia. 2. Variation

Problem 158



Dia. 1. Correct

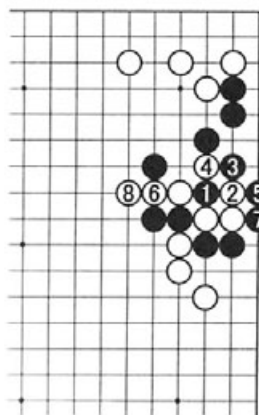


Dia. 2. Variation

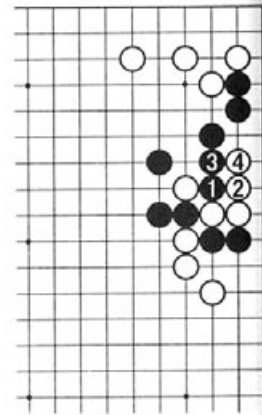
White should atari with 1 in *Dia. 1*, then wedge in with 3. If Black 4, White keeps threatening the black stones with a ladder with 5, 7, and 9. Black must escape with 10, so White can capture with 11 and make a ponnuki.

If Black ataris with 4 in *Dia. 2*, White draws back with 5. Black defends the top with 6, but White captures four stones with the sequence to 11.

Problem 159



Dia. 1. Correct

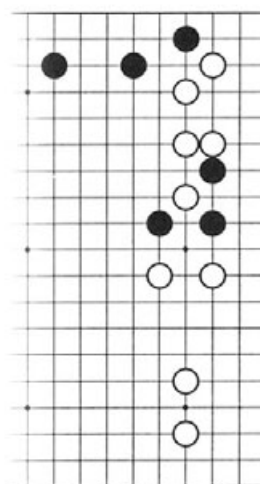


Dia. 2. Failure

Black should cut with 1 in *Dia. 1*. When White ataris with 2, Black blocks with 3 and squeezes with 5 and 7. White has to extend to 8 (if he connects at 1, Black 8 is atari), so Black can capture three stones with 9 (at 1).

If Black answers 2 with 3 in *Dia. 2*, White plays 4 and Black's two stones below are dead.

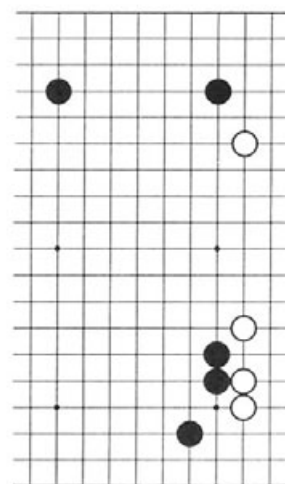
Problem 160



Black to play

Black must make shape for his stones on the right.

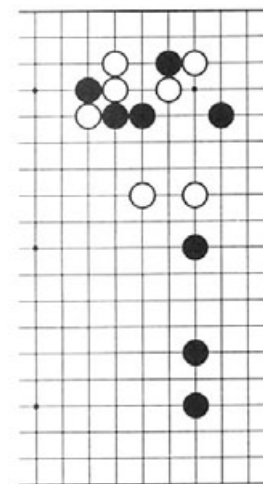
Problem 161



Black to play

How can Black make thickness at the top?

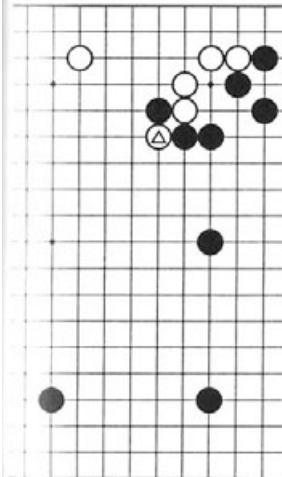
Problem 162



Black to play

How can Black make shape for his stones at the top?

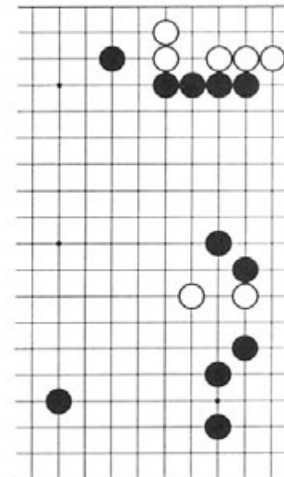
Problem 163



Black to play

How should Black answer the marked stone?

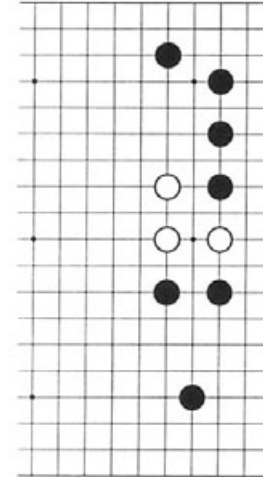
Problem 164



White to play

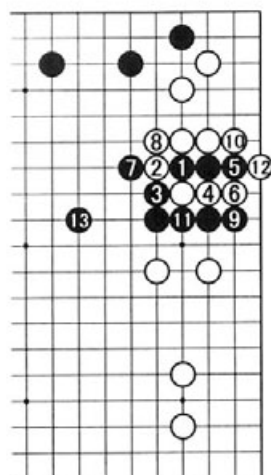
White must make shape for his stones in the lower right.

Problem 165



White to play

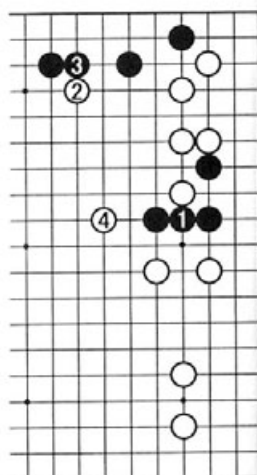
How can White make shape for his stones?



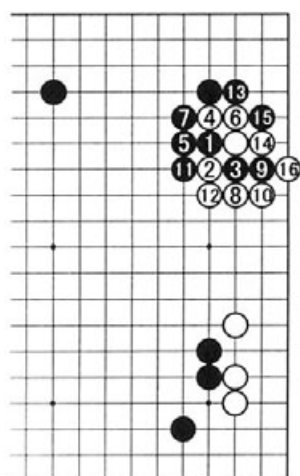
Dia. 1. Correct

Black must push through with 1 in *Dia. 1*. When White blocks at 2, Black cuts with 3, sacrifices three stones, and squeezes with the sequence to 11. Next, Black makes good shape with 13.

Connecting with 1 in *Dia. 2* leaves Black with a heavy group. White forces with 2, then attacks the black stones with the cap of 4.



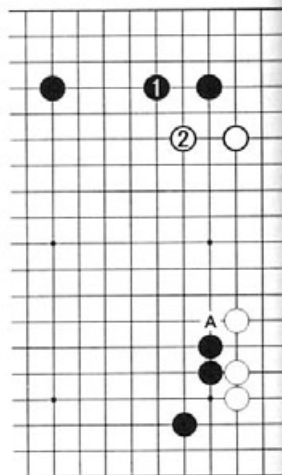
Dia. 2. Failure



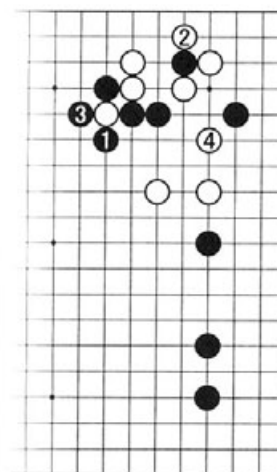
Dia. 1. Correct

If Black attaches with 1 in *Dia. 1*, then cuts with 3, he can expect the sequence to White 16. Black has become thick at the top, while White's stones are overconcentrated.

Black 1 in *Dia. 2* is the usual move, but White can counter Black's influence with 2 because he is strong below. White 2 at A is also a good point.



Dia. 2. Failure

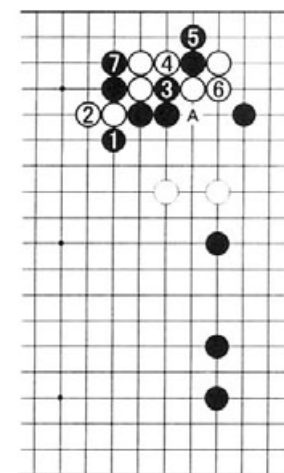


Dia. 1. Correct

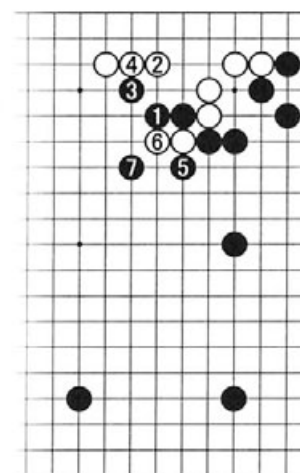
Black should atari with 1 in *Dia. 1*. White must defend the top with 2, so Black can make a ponnuki with 3. Finally, White can't omit 4, so Black ends in sente.

If White extends to 2 in *Dia. 2*, Black will settle his stones with the sequence to 7. If Black omits the 1–2 exchange, White will play 6 at A and Black will have a difficult fight.

Problem 162



Dia. 2. Variation

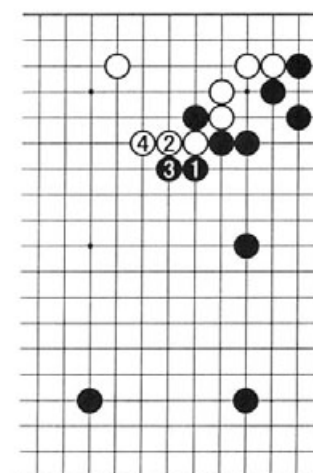


Dia. 1. Correct

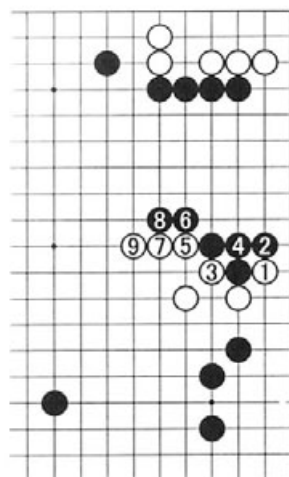
Black 1 in *Dia. 1* threatens to capture White's four stones in the corner, so White must defend with 2. Next, Black forces with 3, then captures two white stones with 5 and 7.

Black can make thickness with 1 and 3 in *Dia. 2*, but White secures a big profit with 2 and 4.

Problem 163



Dia. 2. Failure

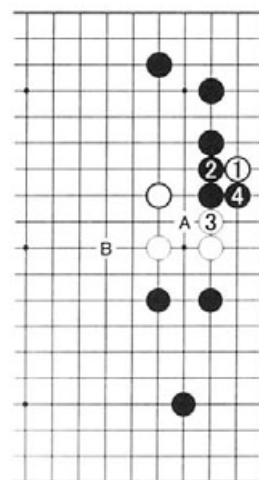


Dia. 1. Correct

White must hane with 1 in *Dia. 1*, then atari with 3. After Black 4, White hanes with 5. Black has to secure his moyo with 6 and 8, but White gets good shape with the sequence to 9.

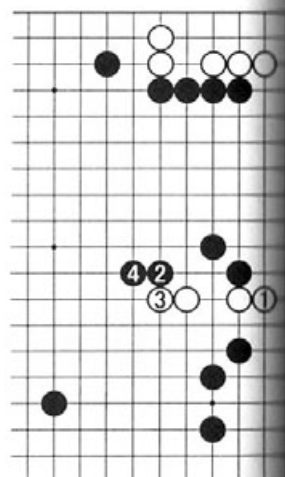
Descending to White 1 in *Dia. 2* is a lukewarm move. Black attacks with 2 and 4, expanding his moyo and leaving the white stones without eye shape.

Problem 165

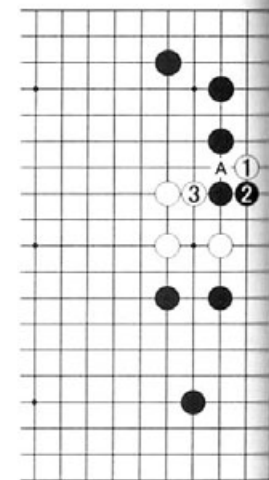


Dia. 1. Correct

The peep of White 1 in *Dia. 1* is the tesuji for making shape. Against 2, White has to defend against Black A with 3. After 4, White can easily make eye shape by jumping to B. If Black answer White 1 with 2 in *Dia. 2*, White 3 threatens to play at A.

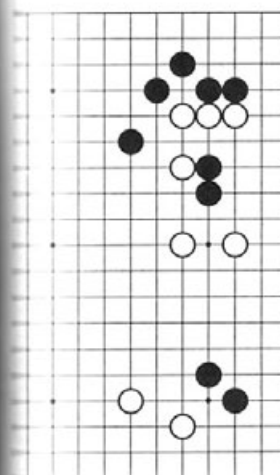


Dia. 2. Failure



Dia. 2. Variation

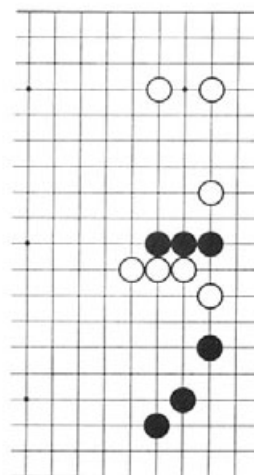
Problem 166



Black to play

Black to make shape for his stones in the upper right.

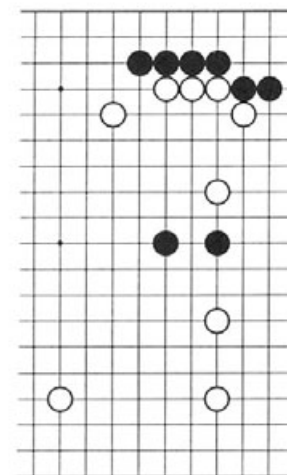
Problem 167



Black to play

Black to make shape for his three stones on the right.

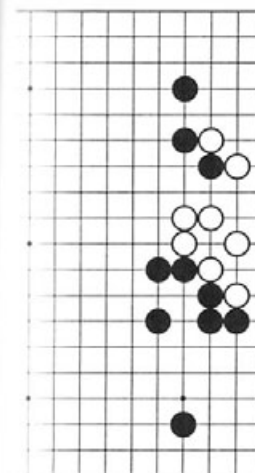
Problem 168



Black to play

How can Black make shape while attacking?

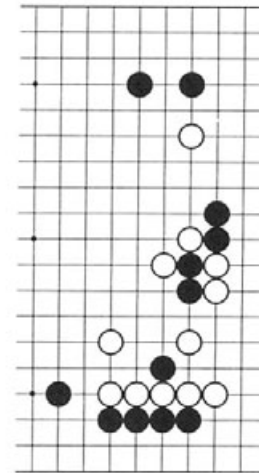
Problem 169



Black to play

How can Black make shape for his stones in the upper right?

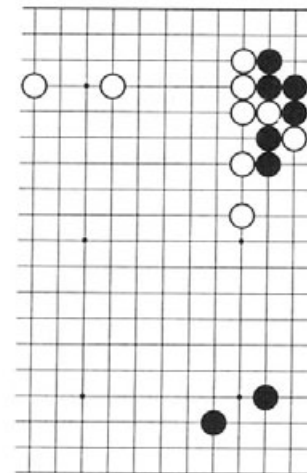
Problem 170



Black to play

How can Black make shape for his stones in the upper right?

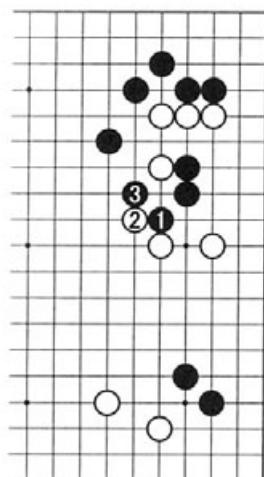
Problem 171



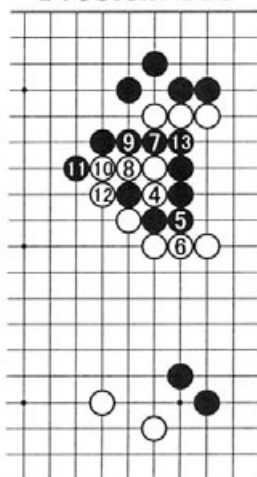
Black to play

Where is the vital point to destroy the shape of White's stones?

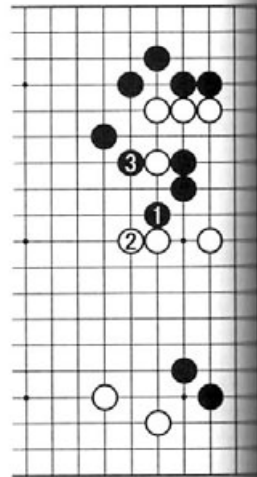
Problem 166



Dia. 1. Correct



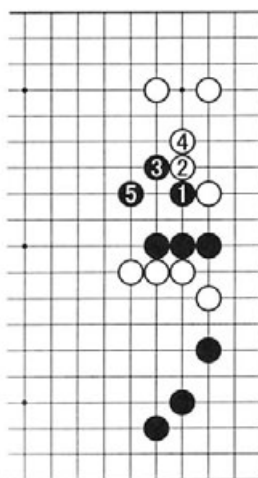
Dia. 2. Continuation



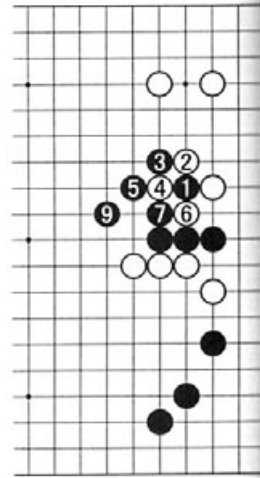
Dia. 3. Variation

Black attaches with 1 in *Dia. 1*, then answers White 2 with 3. If White ataris with 4 in *Dia. 2*, Black squeezes with the sequence to 11. After 13, White's three stones are dead. If White extends to 2 in *Dia. 3*, Black makes shape by clamping with 3.

Problem 167



Dia. 1. Correct

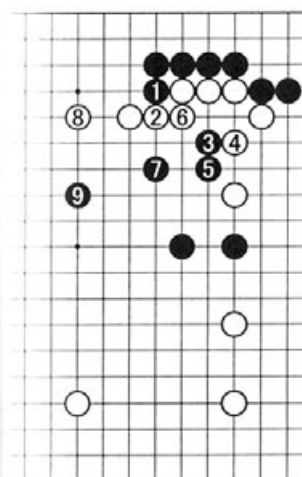


Dia. 2. Variation

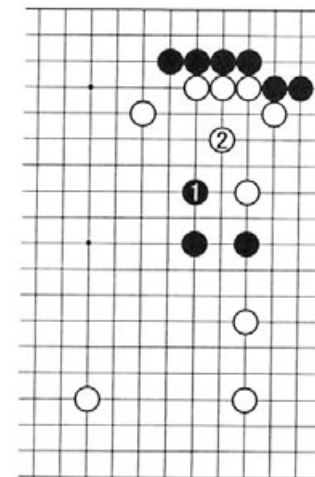
Black attaches with 1 in *Dia. 1*, then hane with 3. If White extends to 4, Black makes shape with 5.

If White ataris with 4 in *Dia. 2*, Black ataris with 5 and 7. When White connects with 8 (at 1), Black makes shape with 9.

Problem 168



Dia. 1. Correct

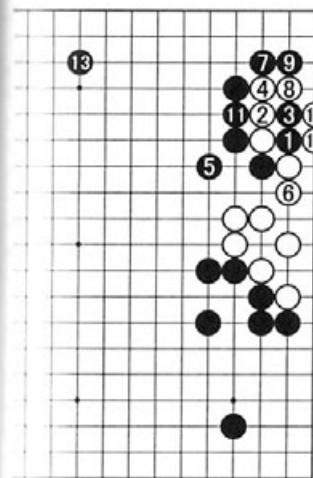


Dia. 2. Failure

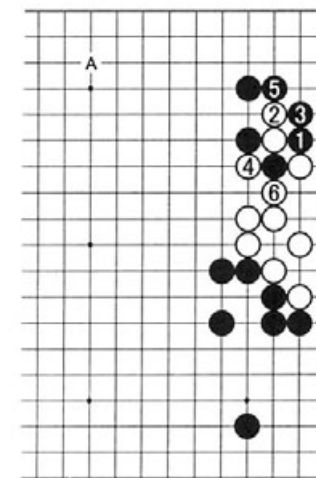
Black turns at 1 in *Dia. 1*, then peeps at the center of three stones with 3. After White 6, Black attacks with 7 and 9, making good shape for his stones.

Simply jumping to 1 in *Dia. 2* lets White make shape by playing on the vital point of 2.

Problem 169



Dia. 1. Correct

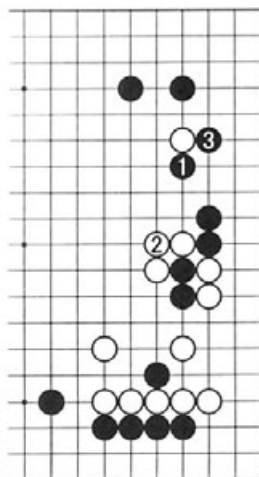


Dia. 2. Variation

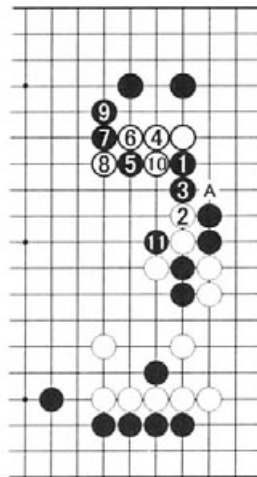
Black ataris with 1 in *Dia. 1*, then crawls to 3. If White 4, Black defends with 5, then squeezes up to 11. After White captures with 12, Black utilizes his thickness by extending to 13.

If White ataris with 4 in *Dia. 2*, Black ataris with 5. After White 6, Black can extend to A.

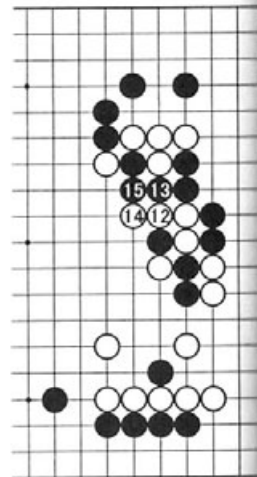
Problem 170



Dia. 1. Correct



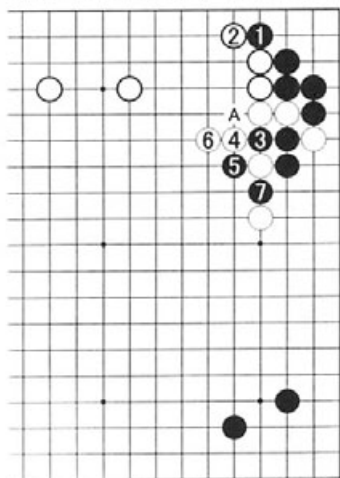
Dia. 2. Variation



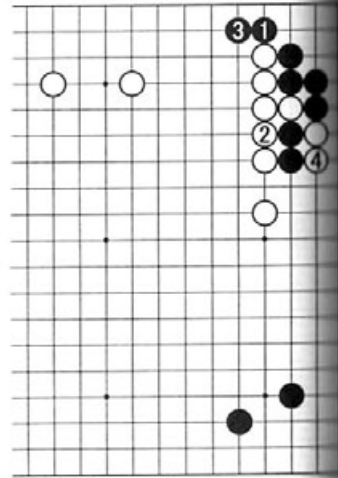
Dia. 3. Continuation

If Black attaches with 1 in *Dia. 1*, White defends with 2. Black then settles his stones with 3. White 2 in *Dia. 2* aims at A. Black defends with 3 and the sequence to 10 follows. If Black 11, White must play 12 in *Dia. 3*, but, after Black 15, White's four stones above are dead.

Problem 171



Dia. 1. Correct

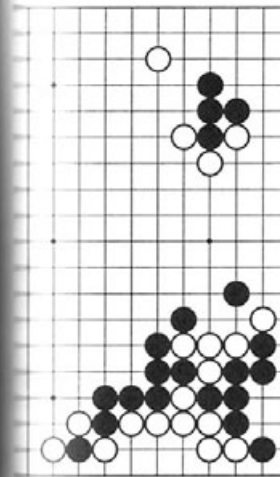


Dia. 2. Variation

Black first hanes at the head of three stones with 1 in *Dia. 1*, then pushes in with 3, making White's stones short of liberties. White blocks with 4, but Black 5 threatens an atari at A, so White must extend to 6, enabling Black to capture a stone with 7.

If White blocks with 2 in *Dia. 2*, Black extends to 3, wiping out White's moyo at the top.

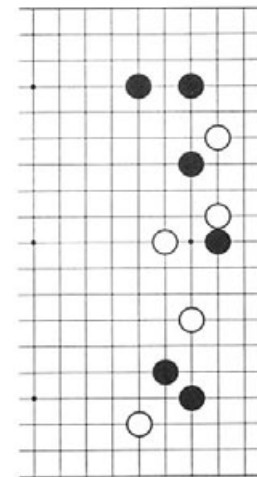
Problem 172



White to play

How can White make shape for his stones in the upper right?

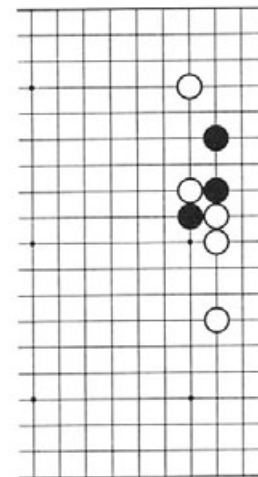
Problem 173



Black to play

How can Black make shape for his stones in the upper right?

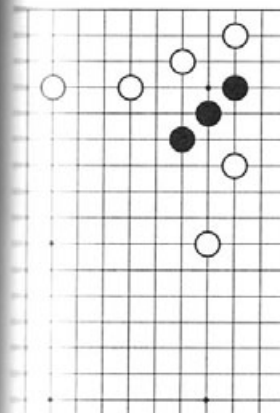
Problem 174



Black to play

How can Black make shape for his stones in the upper right?

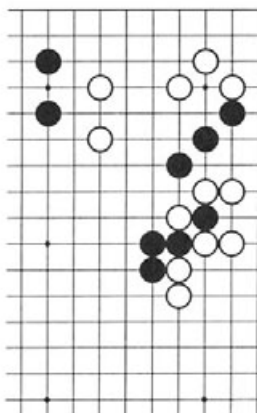
Problem 175



Black to play

How can Black make shape for his three stones?

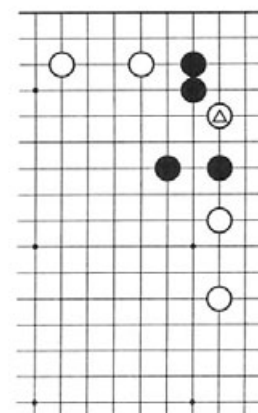
Problem 176



Black to play

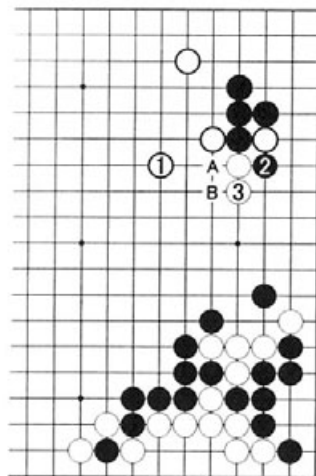
How can Black escape with his stones in the upper right?

Problem 177



Black to play

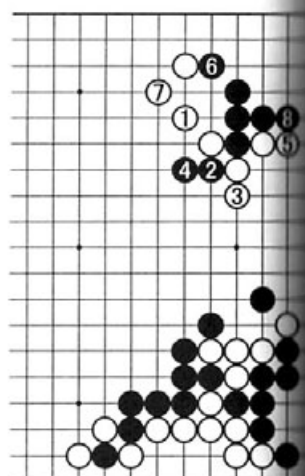
If Black answers the marked stone incorrectly, he will end up with bad shape.



Dia. 1. Correct

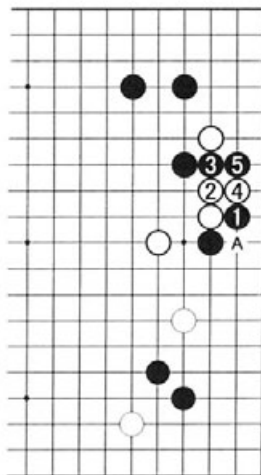
White should defend against the cut at A by playing the knight's move of 1 in *Dia. 1*. If Black 2, White will extend to 3, making good shape. If Black 2 at A, White will atari at B. If White links up with his stone at the top with 1 in *Dia. 2*, Black will cut at 2. After the sequence to 8, White's stones are split and the ones on the right still don't have eye shape.

Problem 172



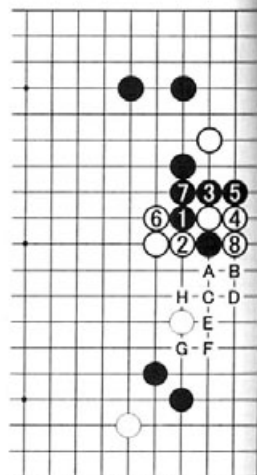
Dia. 2. Failure

Problem 173



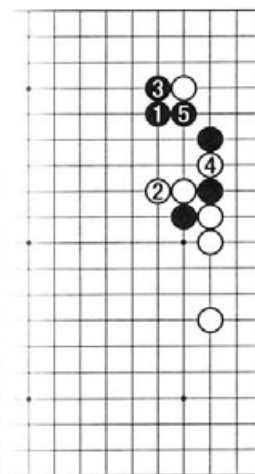
Dia. 1. Correct

Black should first hane with 1 in *Dia. 1*, then drive through White's position with 3 and 5. If Black 1 at 3, White will play at A. If Black 1 in *Dia. 2*, the sequence to White 8 follows. Black is left with an empty triangle and the white stone above has not been completely subdued. If Black A, White will capture with the sequence to White H.



Dia. 2. Failure

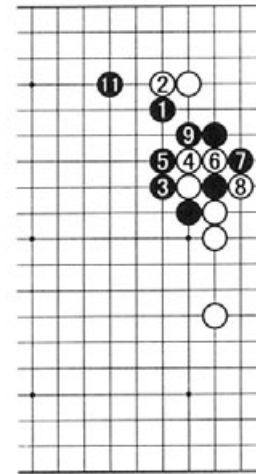
Problem 174



Dia. 1. Correct

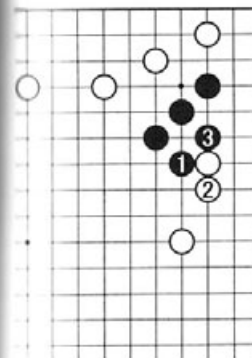
Black should press with 1 in *Dia. 1*. White extends to 2 and Black takes control of the corner with 3 and 5.

If White defends the top with 2 in *Dia. 2*, Black squeezes with the sequence to 9. After White connects with 10 (below 6), Black attacks the two stones at the top with 11.



Dia. 2. Variation

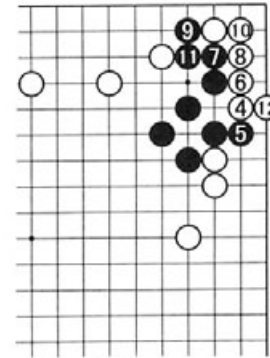
Problem 175



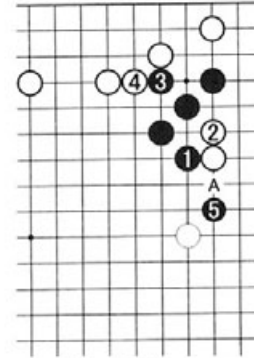
Dia. 1. Correct

Black should attach with 1 in *Dia. 1*. If White draws back to 2, Black makes a ponnuki with 3. If White attacks Black's eye shape with 4 in *Dia. 2*, Black forces White to live in the corner with the sequence to 12, but now White's position at the top has become thin.

White 2 in *Dia. 3* is unreasonable. Black will strengthen his stones with 3, then attack the two white stones with 5. If Black 5 at A, White will play at 5 and link up.

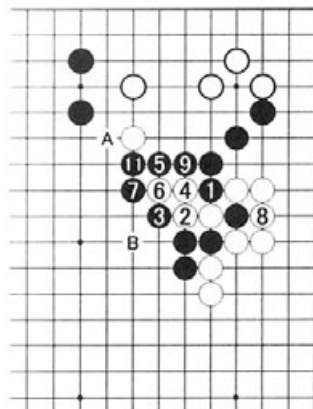


Dia. 2. Continuation



Dia. 3. Variation

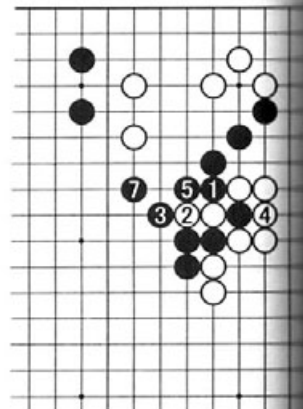
Problem 176



Dia. 1. Correct

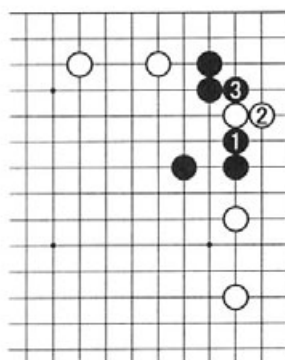
Black should atari with 1 in *Dia. 1*. If White runs away with 2 and 4, Black casts a net with 5 and squeezes with the sequence to 9. After White connects with 10 (left of 8), Black connects at 11. He now threatens to make thickness at A. If White A, Black B. Either way, Black has escaped with good shape.

If White omits 4 and 6 in *Dia. 1*, Black will atari with 5 in *Dia. 2*. After White connects with 6 (left of 4), White has escaped with a thick position in the center.



Dia. 2. Variation

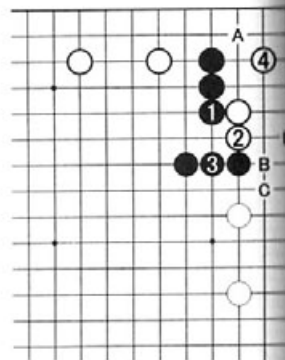
Problem 177



Dia. 1. Correct

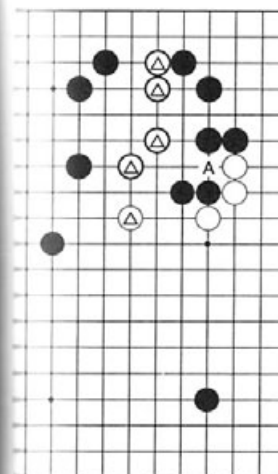
Black must bump against the marked stone with 1 in *Dia. 1*. If White 2, Black plays 3. The two white stones are dead and Black has secured the corner.

If Black blocks at 1 in *Dia. 2*, White takes the vital point of 2. Black can only connect at 3. White now slides to 4 and his stones are alive. Black's stones, on the other hand, are heavy. If Black A, White plays the sequence B–Black C–White D, threatening to link up to his stones below; if Black B, White lives with A.



Dia. 2. Failure

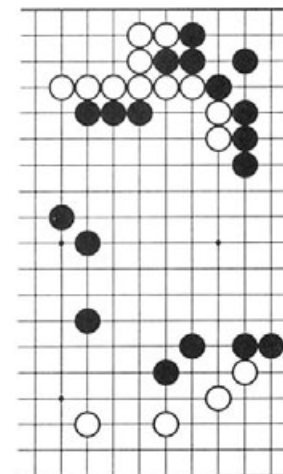
Problem 178



Black to play

Black wants to attack the marked stones, but he has a defect at A.

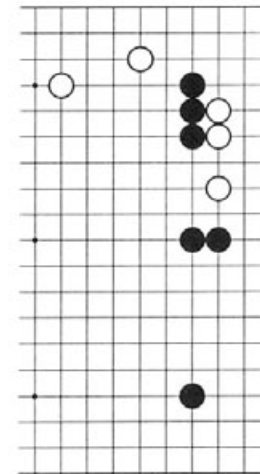
Problem 179



Black to play

How can Black exploit White's bad shape?

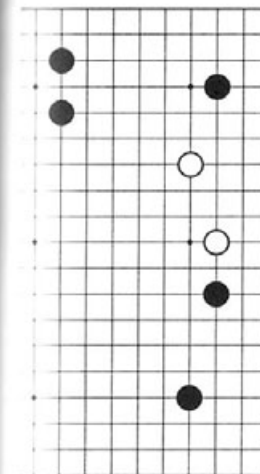
Problem 180



Black to play

How can Black spoil the shape of White's stones?

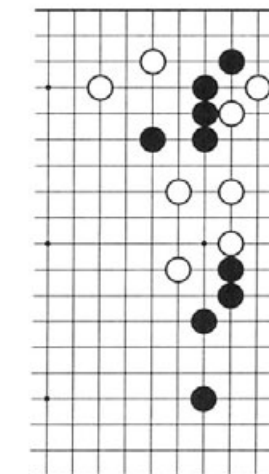
Problem 181



Black to play

How can Black make shape for his stones at the top?

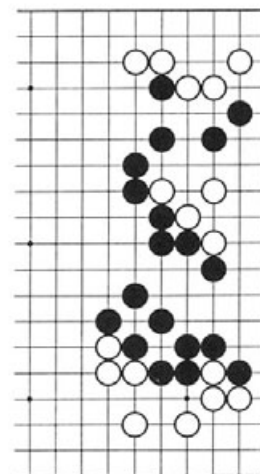
Problem 182



Black to play

How can Black destroy White's shape on the right?

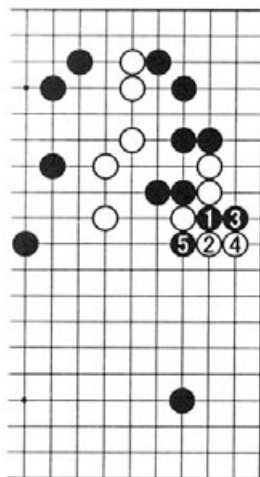
Problem 183



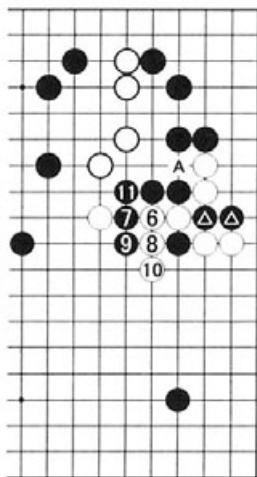
White to play

White has to make eye shape for his stones.

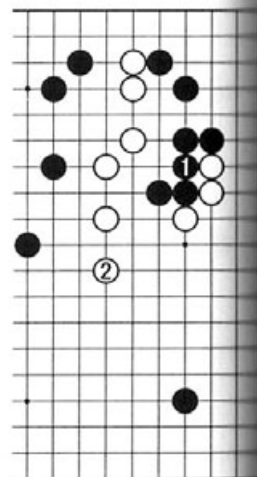
Problem 178



Dia. 1. Correct



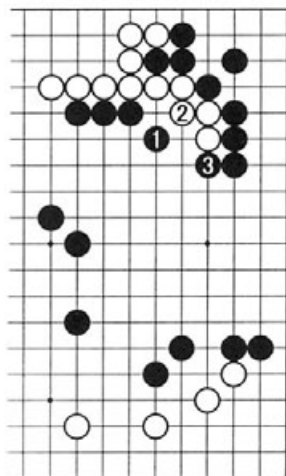
Dia. 2. Continuation



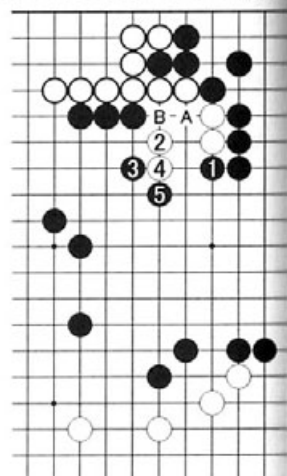
Dia. 3. Failure

Black should cut at 1 in *Dia. 1*. After White 2 and 4, Black cuts with 5. If White runs away with 6 to 10 in *Dia. 2*, Black connects at 11 and White's stones on the left are about to be cut off. Black no longer needs to worry about White A because of the marked stones.

Black 1 in *Dia. 3* is slow. White can jump to 2 because he can make sabaki on the right.



Dia. 1. Correct

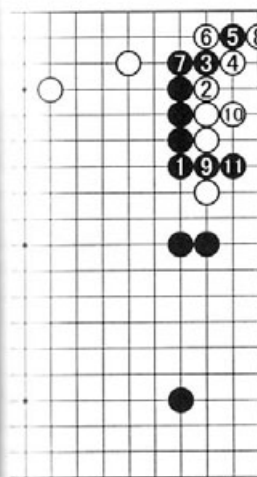


Dia. 2. Failure

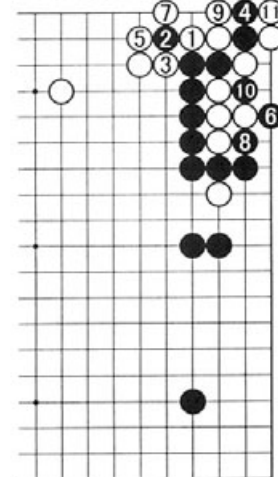
Black can complete his moyo by peeping at 1 in *Dia. 1*, then turning at 3.

If Black first turns at 1 in *Dia. 2*, White will jump to 2. White then pushes into Black's moyo with 4. If Black A after 5, White plays B, sacrificing two stones, and Black is left with bad aji.

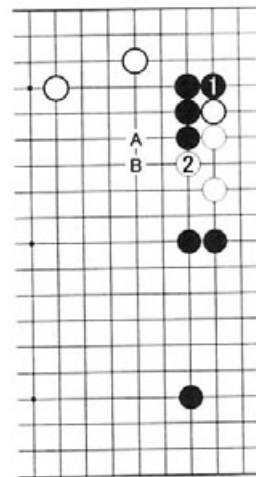
Problem 180



Dia. 1. Correct



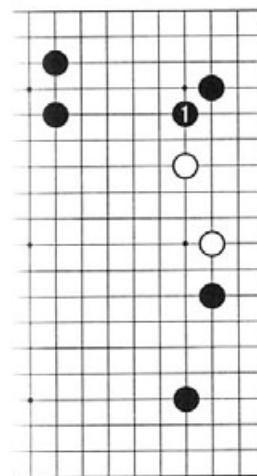
Dia. 2. Continuation



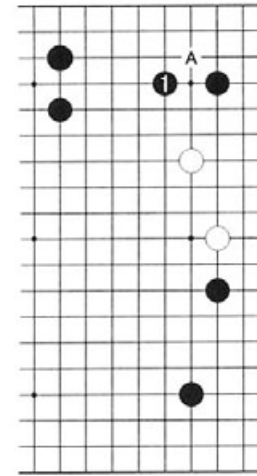
Dia. 3. Failure

Black plays on the vital point of White's shape with 1 in *Dia. 1*. White can live with the sequence to 8, but White can't stop Black from breaking through with 9 and 11. After this, White must not try to link up with 1 in *Dia. 2*. Black can capture four stones in sente with the sequence to 10. If Black turns at 1 in *Dia. 3*, White will bulge out with 2. If Black jumps to A next, White will put pressure on his stones with B.

Problem 181



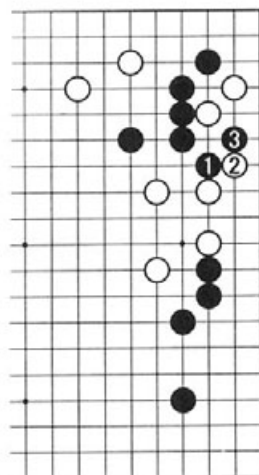
Dia. 1. Correct



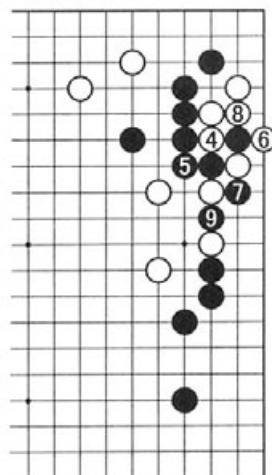
Dia. 2. Failure

Black defends with the diagonal move of 1 in *Dia. 1*. This move attacks White's two stones. Black 1 in *Dia. 2* doesn't put any pressure on White and it leaves behind the bad aji of White A.

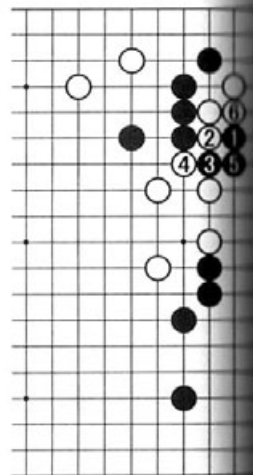
Problem 182



Dia. 1. Correct



Dia. 2. Continuation

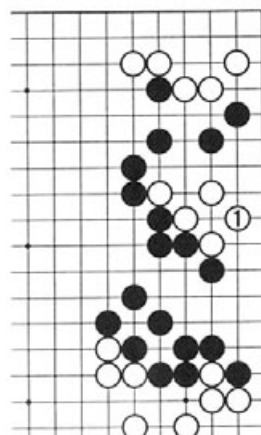


Dia. 3. Failure

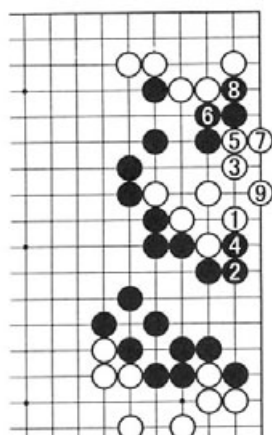
Black starts with the diagonal attachment of 1 in *Dia. 1*. If White 2, Black 3. White next ataris with 4 in *Dia. 2*. After 5, White can live in the corner with 6 and 8, but the shape of White's stones below has been destroyed.

Black 1 in *Dia. 3* fails. White captures three stones with the sequence to 6.

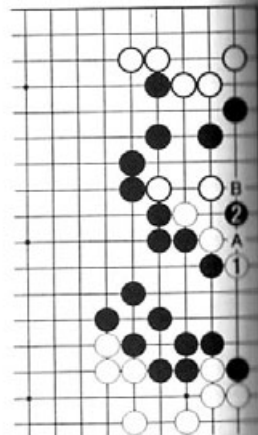
Problem 183



Dia. 1. Correct



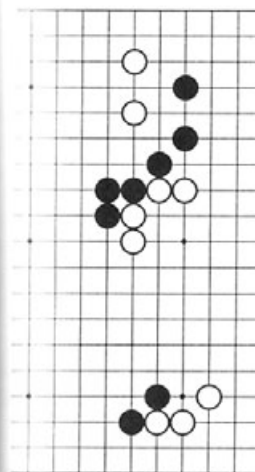
Dia. 2. Continuation



Dia. 3. Failure

Making a ponnuki with 1 in *Dia. 1* gives White's stones eye shape. If Black descends to 2 in *Dia. 2*, White can make two eyes with the sequence to 9. If White hanes at 1 in *Dia. 3*, Black plays on the vital point of 2. The points A and B are miai, so White's stones are dead.

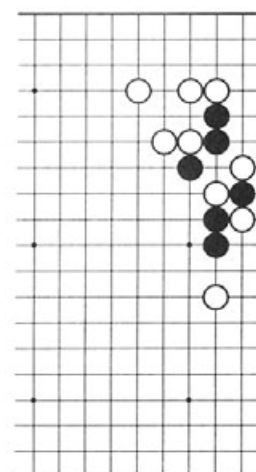
Problem 184



Black to play

How can Black take the initiative on the right side?

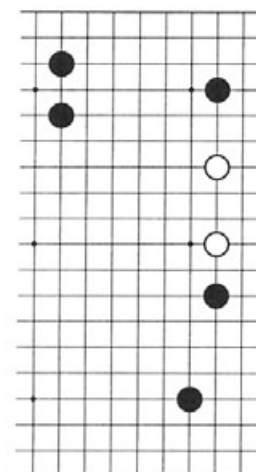
Problem 185



Black to play

Black has to sacrifice some stones to get good shape.

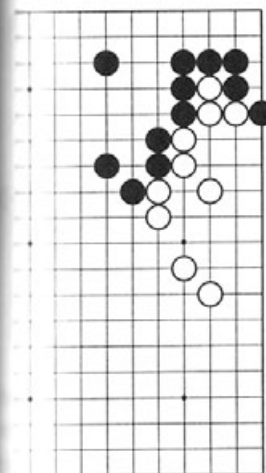
Problem 186



Black to play

How can Black make good shape at the top?

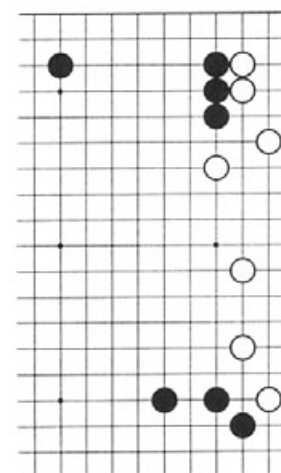
Problem 187



White to play

Where is the shape move in this endgame position?

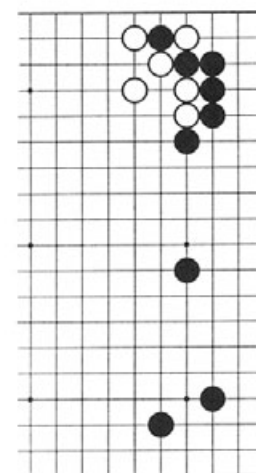
Problem 188



Black to play

How can Black make his position at the top thick?

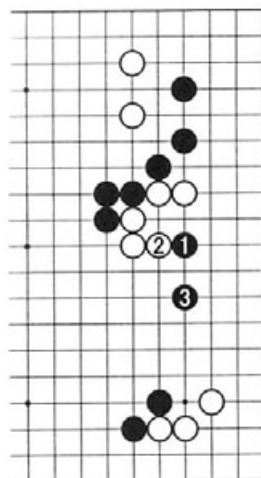
Problem 189



Black to play

Where is the weak point of White's shape?

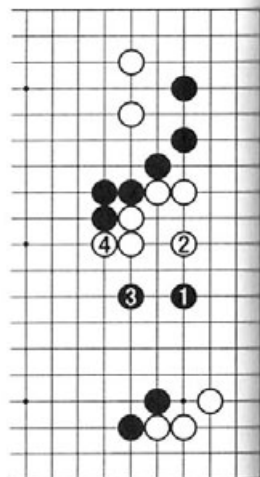
Problem 184



Dia. 1. Correct

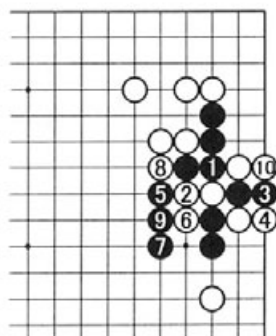
Black should attack White's incomplete mouth shape by peeping at 1 in *Dia. 1*. If White 2, Black jumps lightly to 3. White's stones are now heavy, so Black can profit by attacking them.

Black 1 in *Dia. 2* is too mild. White makes the mouth shape with 2. After 4, White's stones have eyes and are out in the center.



Dia. 2. Failure

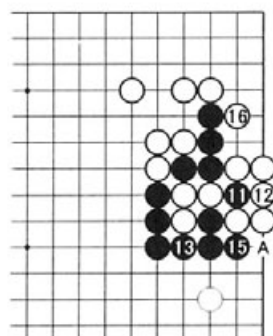
Problem 185



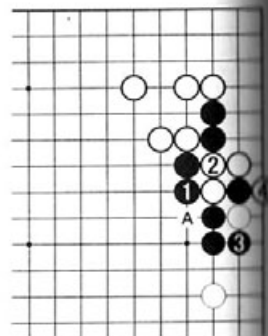
Dia. 1. Correct

Black should cut with 1 in *Dia. 1*, then descend to 3. Next, Black plays 5 and 7, and starts to squeeze with 9. After White captures with 10, Black throws in a stone at 11 in *Dia. 2* and continues the squeeze with 13 (Black 14 at 11) and 15. Later, the point A is Black's privilege; Black's thickness is impressive.

Black 1 in *Dia. 3* may seem to be the commonsense move, but, after 4, White has good shape while Black's stones in the center have a defect at A that needs to be reinforced.

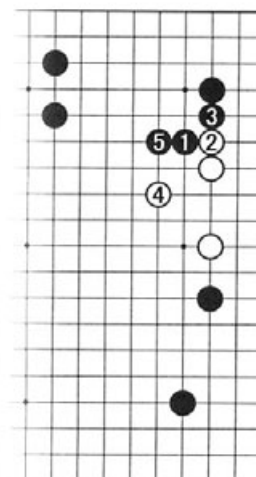


Dia. 2. Continuation



Dia. 3. Failure

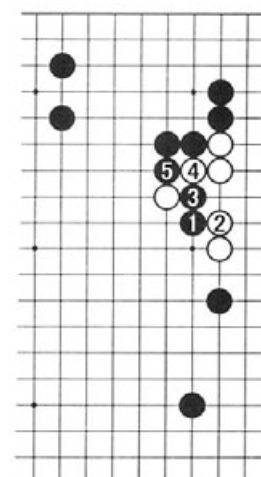
Problem 186



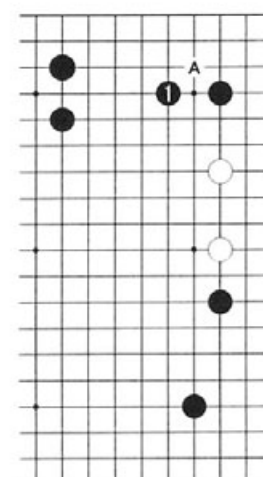
Dia. 1. Correct

Attacking the white stones with the shoulder hit of Black 1 in *Dia. 1* is the vital point. After exchanging 2 for Black 3, White will jump to 4. Black now defends the top with 5. This move is good shape because it aims at 1 in *Dia. 2*. After 5, Black has cut off a white stone and expanded his thickness in the center. Compare to Problem 181.

Black 1 in *Dia. 3* is passive. It doesn't attack White's stones and it leaves behind the *aji* of an invasion at White A.

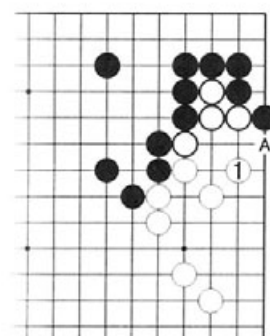


Dia. 2. Continuation



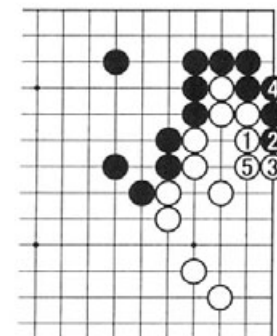
Dia. 3. Failure

Problem 187

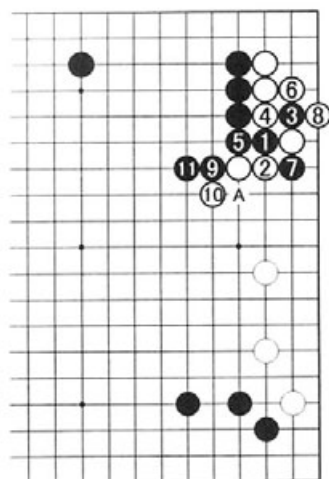


Dia. 1. Correct

The diagonal move of White 1 in *Dia. 1* is a good endgame technique. It makes good shape because it defends against a further incursion into White's territory. That is, Black won't play at A because it is *gote*. On the other hand, White A, threatening to capture a stone, becomes White's privilege. If White were to play 1 and 3 in *Dia. 2*, he would have to connect at 5. This would be two points less for White than *Dia. 1*.

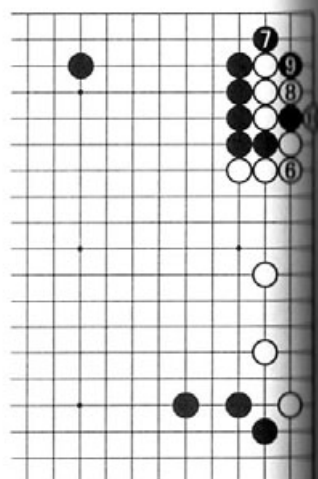


Dia. 2. Failure



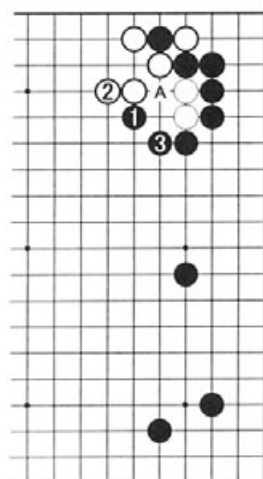
Dia. 1. Correct

Black should attach with 1 in *Dia. 1*, then hane with 3. White secures his stones with the sequence to 8, but Black expands his moyo with 9 and 11. White still has to worry about a cut at A, so Black will end in sente. If White connects at 6 in *Dia. 2*, Black will reduce White's corner with 7, then force with 9. After White 10, Black has strengthened his stones and has ended in sente.



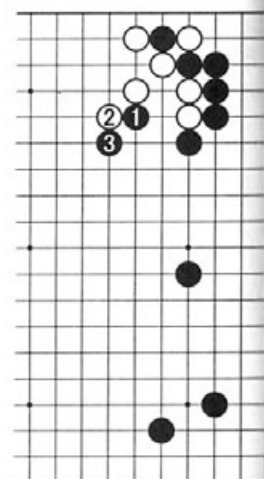
Dia. 2. Variation

Problem 189



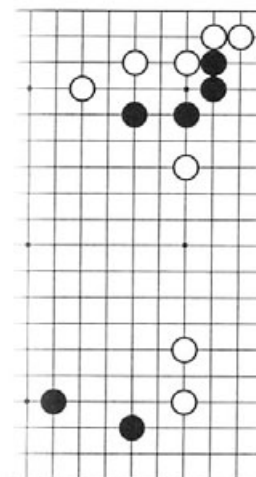
Dia. 1. Correct

Black plays 1 in *Dia. 1*, the weak point of White's shape. If White extends to 2, Black plays 3, expanding his moyo on the right and threatening to capture two stones in sente by throwing in a stone at A. White 2 in *Dia. 2* is a strong move, but Black counters by expanding his moyo with 3.



Dia. 2. Variation

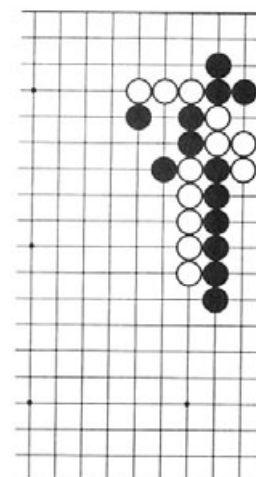
Problem 190



Black to play

How should Black make shape for his stones?

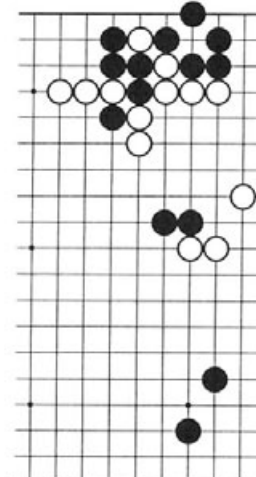
Problem 191



White to play

White can make shape by attacking Black's bad shape.

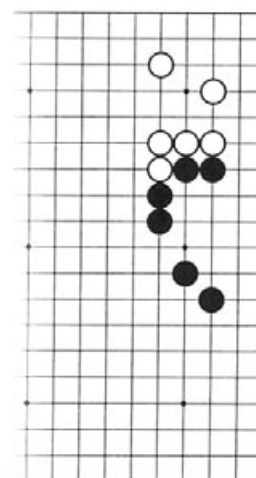
Problem 192



Black to play

Make shape for Black's stones on the right side!

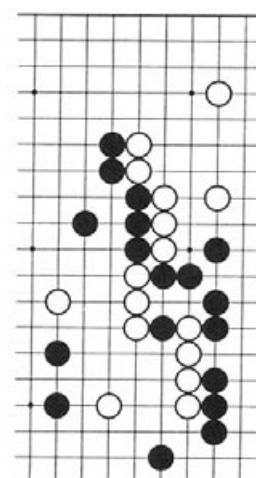
Problem 193



Black to play

Black must prevent White from playing a hane.

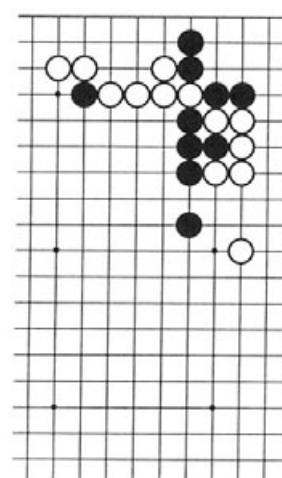
Problem 194



Black to play

How can Black take the initiative in the upper right?

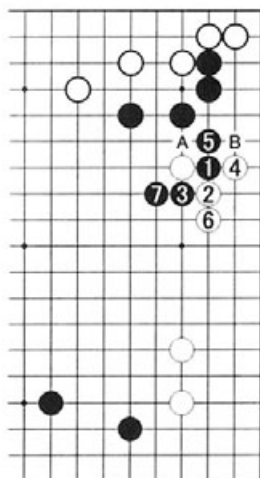
Problem 195



White to play

Attack Black's incomplete shape!

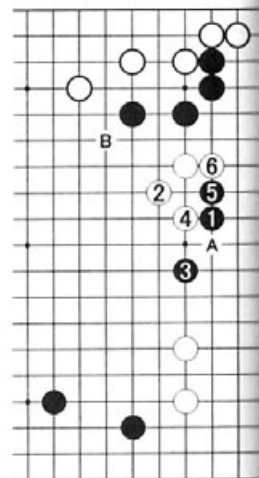
Problem 190



Dia. 1. Correct

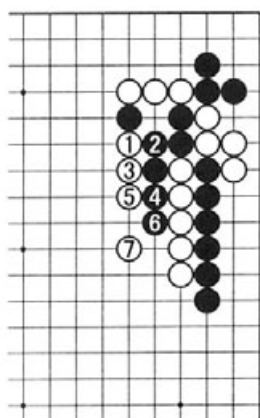
Black should attach with 1 in *Dia. 1*. If White 2, crosscutting with 3 is the tesuji. After extending to 7, Black's stones have made good shape in the center. If White 4 at 5, the sequence Black 4–White A–Black B is good for Black.

The pincer of Black 1 in *Dia. 2* is an overplay. The diagonal move of White 2 keeps the black stones split. After the sequence to 6, White is threatening to play A or B.



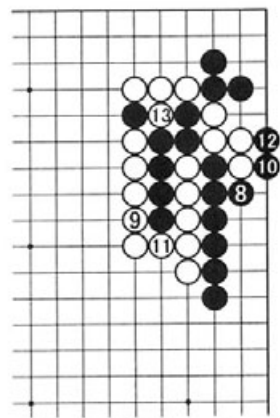
Dia. 2. Failure

Problem 191



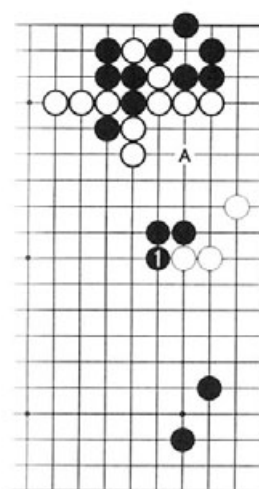
Dia. 1. Correct

White should clamp at 1 in *Dia. 1*. If Black resists with 2 to 6, White casts a net with 7. Black starts a capturing race with 8 in *Dia. 2*, but White wins this race when he captures with 13. Black can link up his stones if necessary, but he would end in gote.



Dia. 2. Continuation

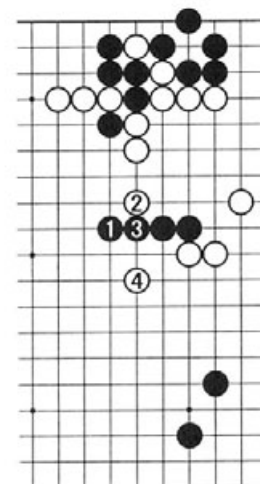
Problem 192



Dia. 1. Correct

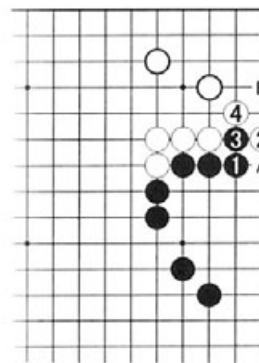
Turning at Black 1 in *Dia. 1* is a thick move. It will be hard for White to find a good way to attack these three stones. Next, Black can aim at A, the middle of White's three stones.

If Black simply jumps to 1 in *Dia. 2*, White peeps with 2, then attacks with a knight's move at 4. Black is left with a string of four stones floating in the center.



Dia. 2. Failure

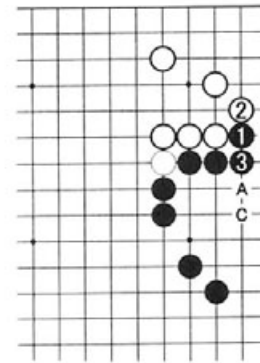
Problem 193



Dia. 1. Correct

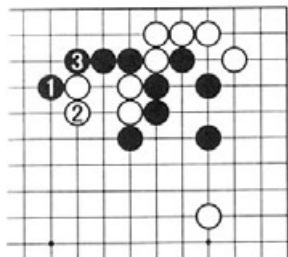
Black must descend to 1 in *Dia. 1*. White defends with 2 and Black exchanges 3 for White 4. The point A is White's privilege. If White omits 2, Black B is a big endgame move.

Black 1 and 3 in *Dia. 2* make good shape, but these moves end in gote for Black. In any case, Black can't omit 3. If he does, White will play the sequence 3–Black A–White B, and the attachment of White C becomes a big endgame move.

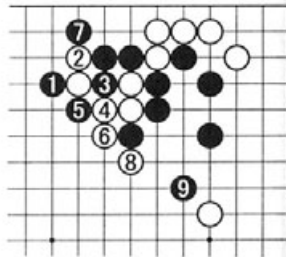


Dia. 2. Failure

Problem 196



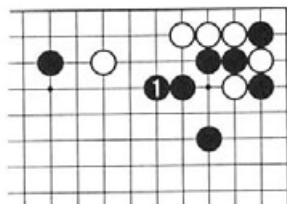
Dia. 1. Correct



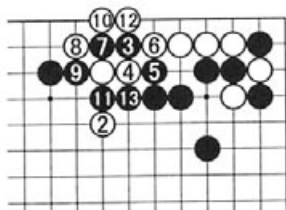
Dia. 2. Variation

Black should attach at 1 in *Dia. 1*. White has no choice but to make a bamboo joint with 2. Next, Black can link up to his stone at 1 with 3. If White resists with 2 in *Dia. 2*, Black ataris with 3, 5, and 7, capturing two stones. If White ataris with 8, Black escapes with 9.

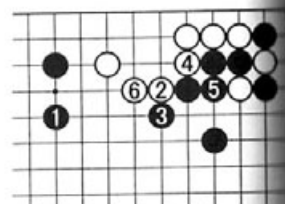
Problem 197



Dia. 1. Correct



Dia. 2. Continuation

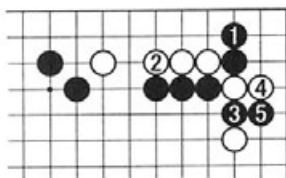


Dia. 3. Failure

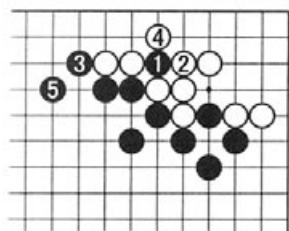
Extending to 1 in *Dia. 1* gives Black thickness in the center and exposes the thinness of White's stones. If White jumps to 2 in *Dia. 2*, Black can make a placement at 3 and the sequence to 13 is inevitable. This way Black is able to make a thick position in the center.

If Black jumps to 1 in *Dia. 3*, White strengthens his stones by playing the sequence to 6.

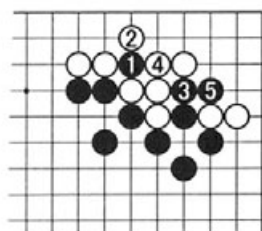
Problem 198



Problem 202



Dia. 1. Correct

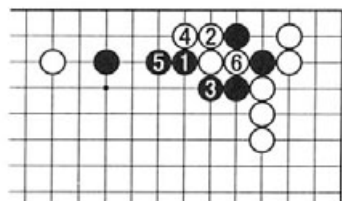


Dia. 2. Variation

Black should cut at 1 in *Dia. 1*. If White 2, Black 3 forces White to capture with 4. Black then makes shape with 5, and White is confined to the top.

White might answer Black 1 with 2 in *Dia. 2*. In this case, Black will atari with 3 and, after White captures with 4, take control of the right.

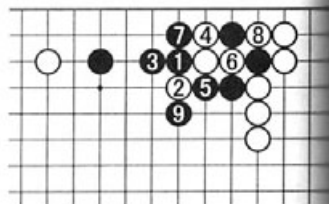
Problem 203



Dia. 1. Correct

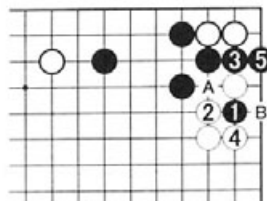
Attaching with Black 1 in *Dia. 1* is a sharp move. Black plays 3 and 5, forcing White to capture two stones. Black has made sabaki for his stones.

If White answers Black 1 with 2 in *Dia. 2*, Black will draw back with 3. The points 4 and 5 are now miai. After White 8, Black settles his stones by capturing a stone in a ladder with 9.



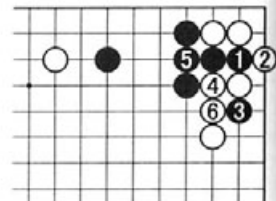
Dia. 2. Variation

Problem 204



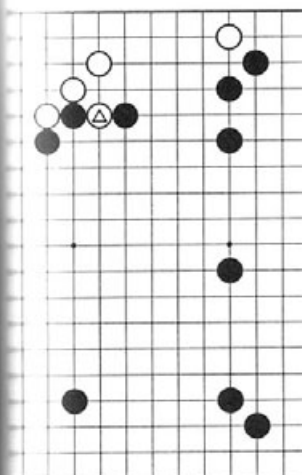
Dia. 1. Correct

Black should attach with 1 in *Dia. 1*. White can only block with 2. Black can then push through with 3 and 5, capturing White's stones in the corner. If White 4 at 5, Black will atari with A. White can then start a ko with B, but this ko is unreasonable for White. Black must not push in with 1 in *Dia. 2* before playing 3. White will link up his stones with 4 and 6.



Dia. 2. Failure

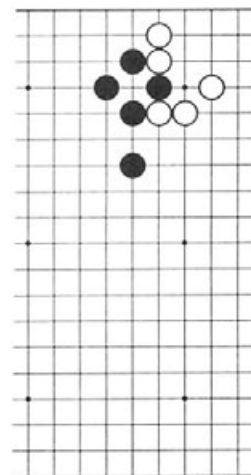
Problem 205



Black to play

How should Black answer the marked stone?

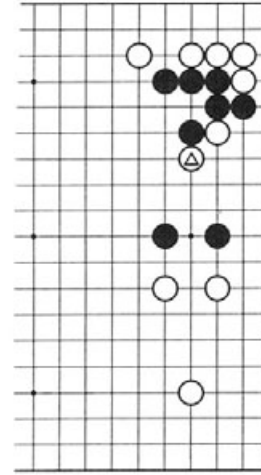
Problem 206



Black to play

Black to attack White and make thickness.

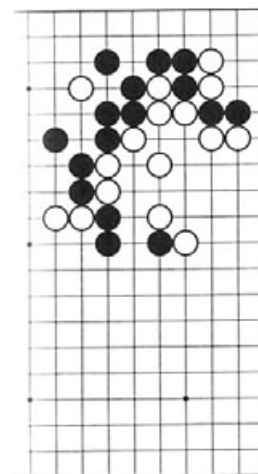
Problem 207



Black to play

How should Black answer the marked stone?

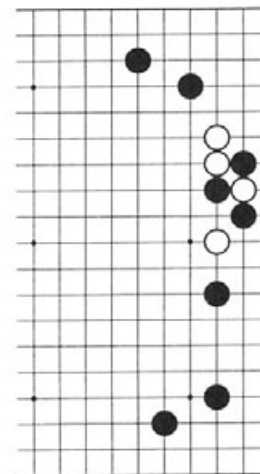
Problem 208



Black to play

How can Black make shape for his stones below?

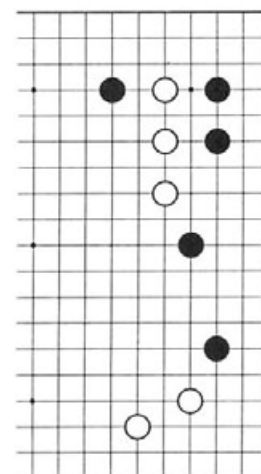
Problem 209



White to play

How can White make shape for his stones?

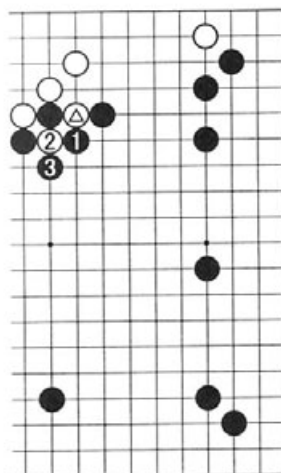
Problem 210



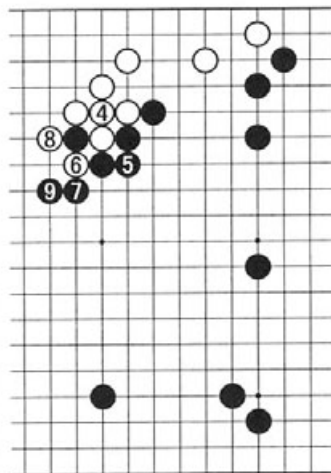
Black to play

How can Black make White's stones heavy?

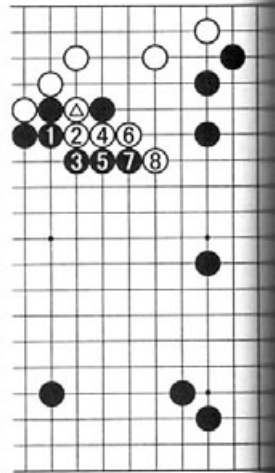
Problem 205



Dia. 1. Correct



Dia. 2. Continuation

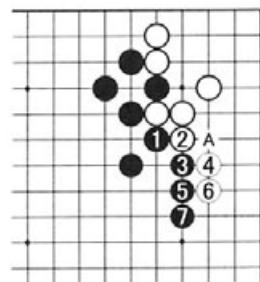


Dia. 3. Failure

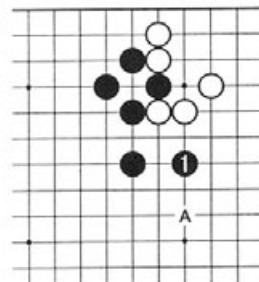
Black should atari the marked stone with 1 in *Dia. 1*. If White captures with 2, Black ataris again with 3. White connects with 4 in *Dia. 2* and Black also connects with 5. If White 6, Black ataris with 7 and extends with 9.

Answering the marked stone with 1 in *Dia. 3* is not good. White pushes out with 2 and plays the sequence to 6. After Black 7, White hanes with 8. White has made inroads into Black's moyo while securing some territory for himself at the top.

Problem 206



Dia. 1. Correct

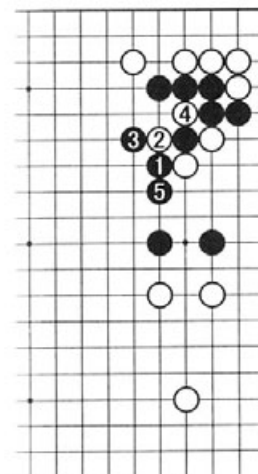


Dia. 2. Failure

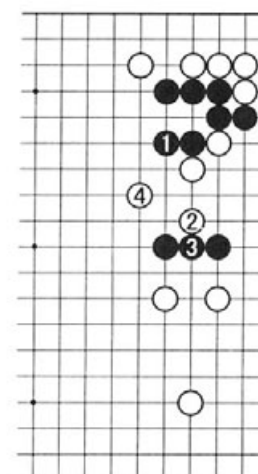
Black should hane at 1 in *Dia. 1*, then force White to run along the third line. With 7, Black has made a thick position in the center. Instead of 7, Black could cut at A (see Problem 202).

Black 1 in *Dia. 2* is not very effective. White's corner is strong, so he doesn't have to defend. White can aim to play at A and take advantage of Black's thin position.

Problem 207



Dia. 1. Correct

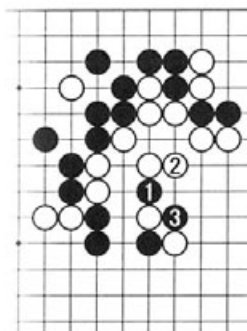


Dia. 2. Failure

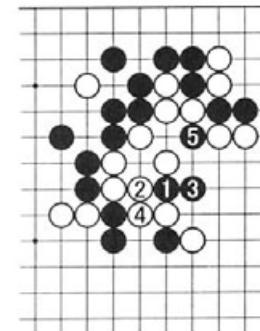
Black should hane at 1 in *Dia. 1*. White ataris with 2, and Black counterataris with 3. If White captures with 4, Black extends to 5. Compare this position to the one in Problem 108.

If Black extends to 1 in *Dia. 2*, White can split Black's position by peeping at 2, then jumping out with the knight's move of 4.

Problem 208



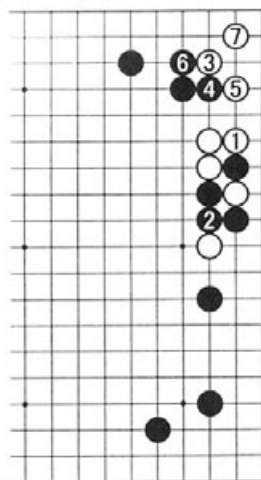
Dia. 1. Correct



Dia. 2. Variation

White's stones on the right in *Dia. 1* are short of liberties and Black 1 is the vital point to exploit this. White fixes up his shape with 2, but Black can now capture with 3, making eye shape for his stones on the right.

If White resists with 2 in *Dia. 2*, Black will descend to 3. If White connects with 4, Black ataris at 5 and White's position on the right collapses.

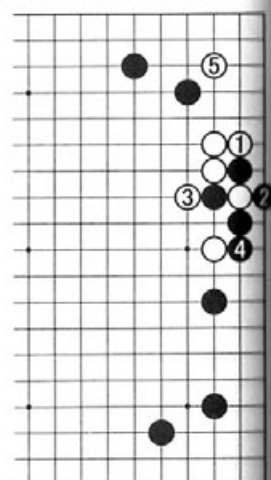


Problem 209

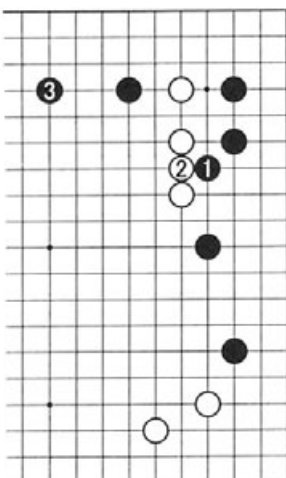
Dia. 1. Correct

White should atari with 1 in *Dia. 1*. If Black connects at 2 to secure the lower right side, White invades the corner with 3 and his stones have eye shape after he plays 7.

If Black captures with 2 in *Dia. 2*, White exchanges 3 for Black 4, then invades with 5. Again, White gets eye shape for his stones.



Dia. 2. Variation

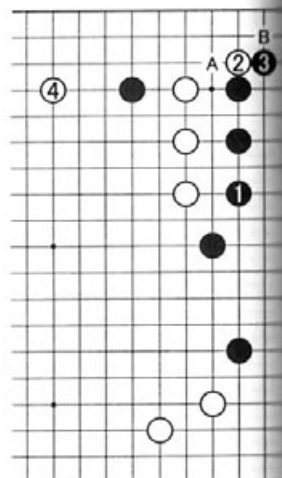


Problem 210

Dia. 1. Correct

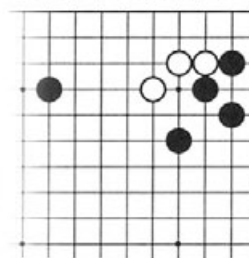
Black should peep at 1 in *Dia. 1*, forcing White to connect at 2. Next, Black extends to 3 and the white stones in the upper right are heavy and without eye shape.

Black 1 in *Dia. 2* defends the right side without leaving bad aji, but White can ignore this move and switch to the top with 2, then pincer the black stone there with 4. Depending on later developments, White can either pull back to A or play a hane at B.



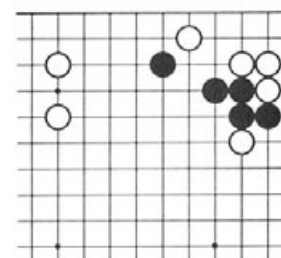
Dia. 2. Failure

Problem 211



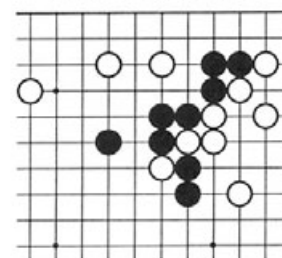
Black to play
Where is the vital point of White's shape?

Problem 212



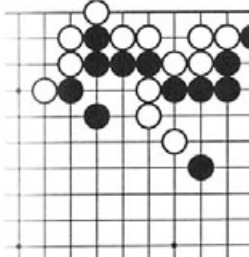
Black to play
How can Black make good shape for his stones?

Problem 213



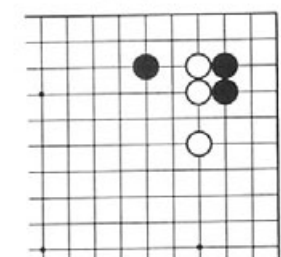
Black to play
How can Black fix the shape of his stones?

Problem 214



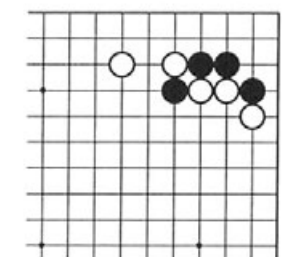
Black to play
How can Black fix his defective shape?

Problem 215



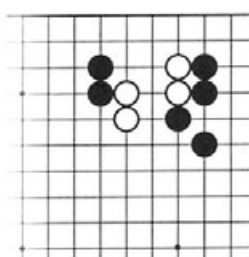
Black to play
How can Black exploit White's defective shape?

Problem 216



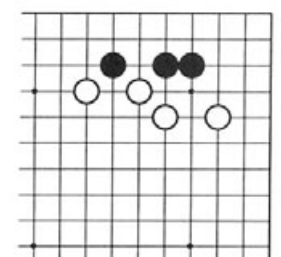
Black to play
How can Black secure his stones?

Problem 217



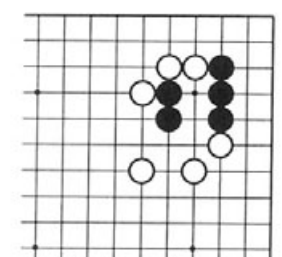
Black to play
How can Black spoil White's shape?

Problem 218



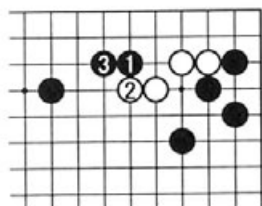
Black to play
Where is the shape move for Black in this position?

Problem 219



Black to play
How can Black escape with good shape?

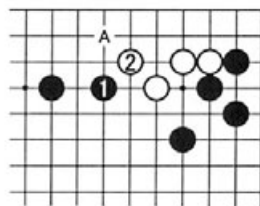
Problem 211



Dia. 1. Correct

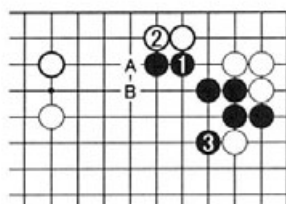
Black 1 in *Dia. 1* attacks the diagonal shape of White's stones on their vital point, robbing them of their eye shape. After Black 3, the white stones are floating in the center without eyes.

Attacking with Black 1 in *Dia. 2* is a slack move. White can settle his stones by playing at 2 or A.



Dia. 2. Failure

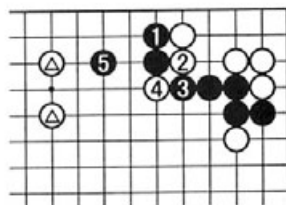
Problem 212



Dia. 1. Correct

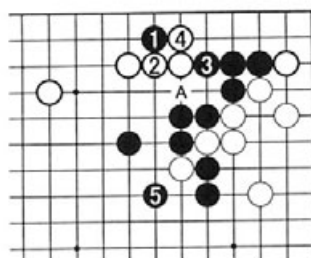
Black first presses with 1 in *Dia. 1*, then hugs the lone white stones with 3, making shape for his stones. If White A next, Black B.

If Black blocks with 1 in *Dia. 2*, White will cut through with 2 and 4. Black tries to make space for his stones by jumping to 5, but, with the marked stones in place, Black is in trouble.



Dia. 2. Failure

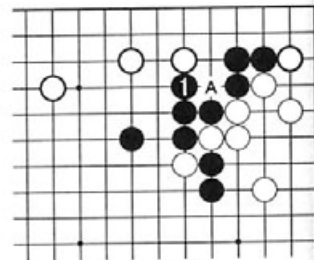
Problem 213



Dia. 1. Correct

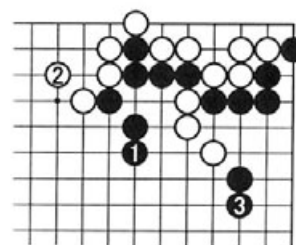
Black first makes a placement with 1 in *Dia. 1*. If White blocks with 2, Black defends the cutting point with 3 in sente. Next, Black makes shape for his stones in the center with 5. If White 2 at 4, White 3 at A is again sente.

Black 1 in *Dia. 2* also defends against a cut at A, but this time Black ends in gote.



Dia. 2. Failure

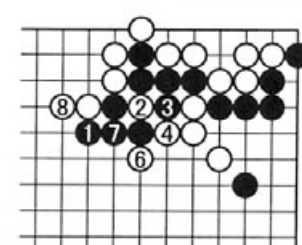
Problem 214



Dia. 1. Correct

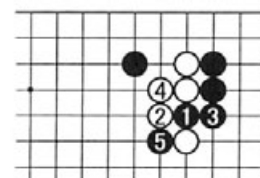
Making a solid extension to Black 1 in *Dia. 1* eliminates the defect in Black's shape. White must defend the top with 2, but Black makes another solid extension to 3 and the three white stones on the right are in trouble.

Black 1 in *Dia. 2* seems to put pressure on White's stones at the top, but this move lets White exploit Black's defective shape. He squeezes with 4 to 6 (Black 5 at 2). After Black 7, White defends the top with 8 and Black is left with a dumpling shape.



Dia. 2. Failure

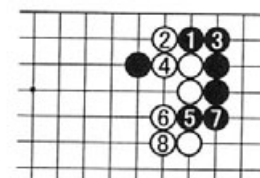
Problem 215



Dia. 1. Correct

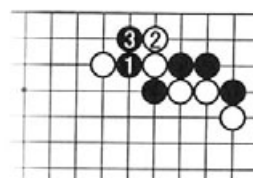
Black wedges in with 1 in *Dia. 1*. White must answer with 2 and 4, but he is left with an empty triangle. Moreover, the black stone on the left is on the vital point, so White's stones will have to make eyes in the center. After Black cuts with 5, White's stones are in disarray.

Black 1 and 3 in *Dia. 2* are bad moves. If Black now wedges in with 5, after the white 6-Black 7 exchange, White can connect at 8 and he has a thick position in the center.



Dia. 2. Failure

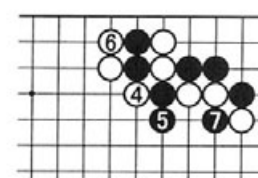
Problem 216



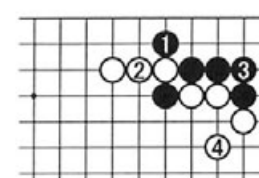
Dia. 1. Correct

Black must first play 1 and 3 in *Dia. 1*. The two white stones at the top are now about to be captured. If White saves them with 4 and 6 in *Dia. 2*, Black will capture two stones with 7.

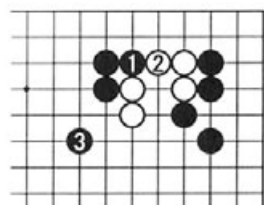
Black can live in the corner with 1 and 3 in *Dia. 3*, but White gets a thick position in the center after he makes a diagonal connection with 4.



Dia. 2. Continuation



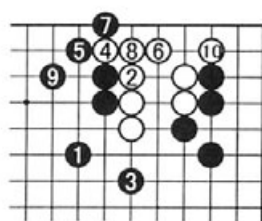
Dia. 3. Failure



Dia. 1. Correct

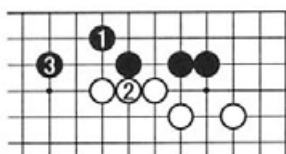
Black should turn at 1 in *Dia. 1*, destroying the eye shape of White's stones, then attack those stones by jumping to 3.

If Black first attacks with 1 in *Dia. 2*, White can easily live at the top with the sequence to 10. Even though Black has confined White to the top, rendering the white stones eyeless, attacking, as in *Dia. 1*, is a more profitable strategy.

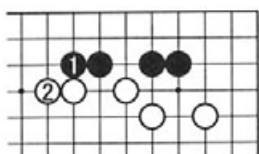


Dia. 2. Failure

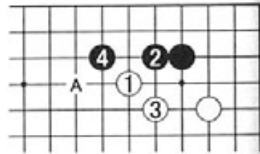
Problem 218



Dia. 1. Correct



Dia. 2. Failure

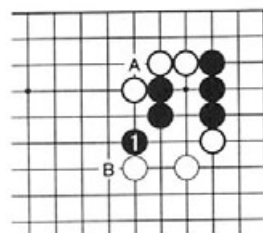


Dia. 3. Joseki

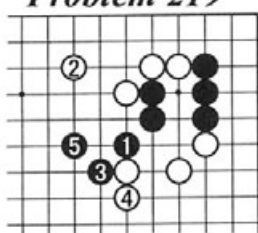
Black 1 in *Dia. 1* is the shape move. White must connect at 2. Black can then jump lightly to 3 and his stones have good shape at the top.

Pushing from behind with 1 in *Dia. 2* helps White strengthen his stones when he extends to 2. Black 1 is not a very dynamic move.

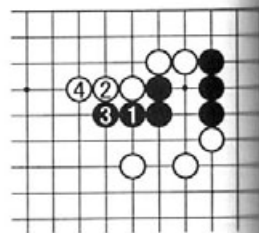
This position arose from the taisha joseki starting shown in *Dia. 3*. After Black 4, White A is a joseki move. (See *Dia. 7* on page 197 of *Dictionary of Basic Joseki*, Volume 2)



Dia. 1. Correct



Dia. 2. Continuation

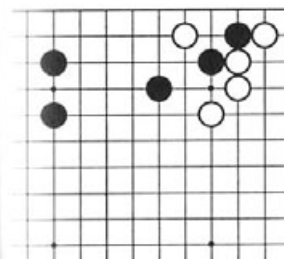


Dia. 3. Failure

The diagonal attachment of Black 1 in *Dia. 1* makes miai of the points A and B. White must defend the top with 2 in *Dia. 2*, so black can make good shape in the center with 3 and 5.

Black can escape into the center with 1 and 3 in *Dia. 3*, but these are crude moves. White secures the territory at the top with 2 and 4.

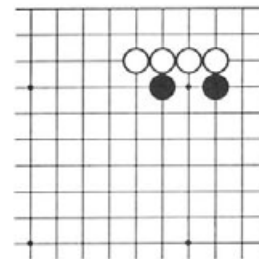
Problem 220



Black to play

Black has to sacrifice to get good shape.

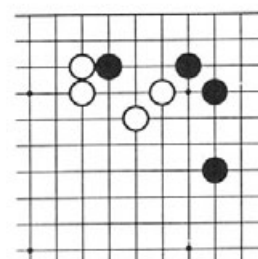
Problem 221



Black to play

What is the shape move for Black?

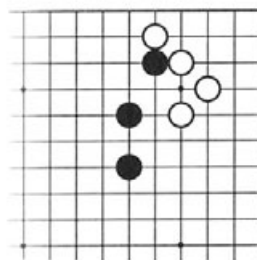
Problem 222



Black to play

What is the shape move for Black?

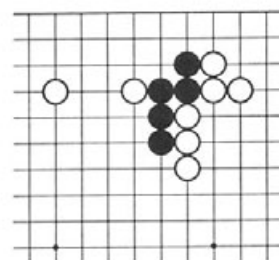
Problem 223



Black to play

How can Black make good shape for his stones?

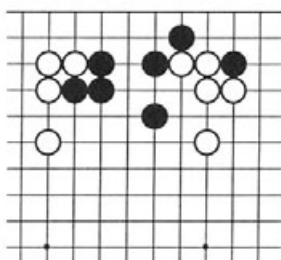
Problem 224



Black to play

How can Black make good shape for his stones?

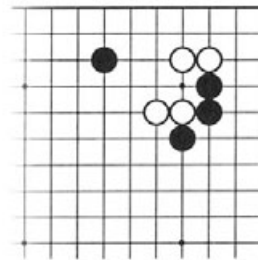
Problem 225



Black to play

How can Black make eye shape for his stones?

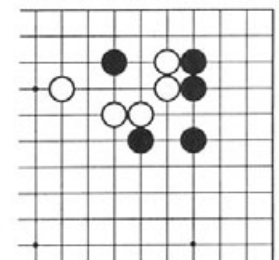
Problem 226



Black to play

What is the shape move for attacking White's stones?

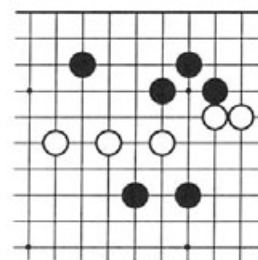
Problem 227



Black to play

Black to make White's stones overconcentrated.

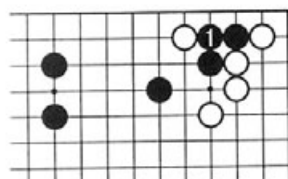
Problem 228



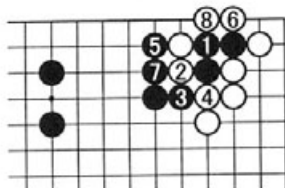
Black to play

How can Black make good shape for his stones?

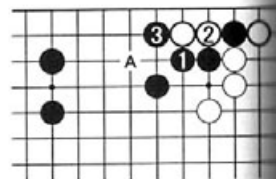
Problem 220



Dia. 1. Correct



Dia. 2. Continuation

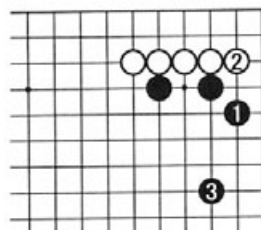


Dia. 3. Failure

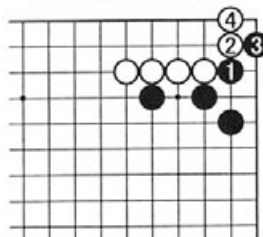
Black must connect with 1 in *Dia. 1*. If White 2 in *Dia. 2*, Black blocks with 3, then sacrifices three stones by squeezing with 7 and 5. Black ends in sente and with a thick shape.

If Black blocks with 1 and 3 in *Dia. 3*, he ends in gote. Black is also left with the bad aji of a peep at White A.

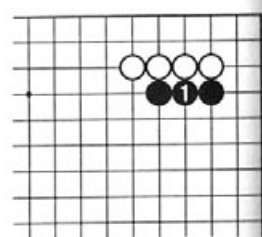
Problem 221



Dia. 1. Correct



Dia. 2. Variation

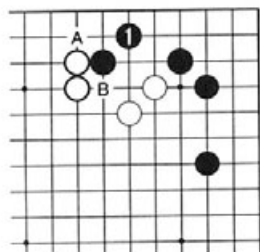


Dia. 3. Failure

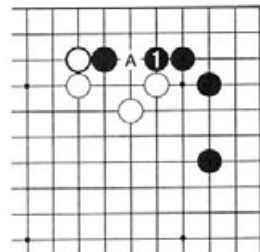
Black can make a resilient shape with the diagonal move of 1 in *Dia. 1*. If White defends the corner with 2, Black jumps lightly to 3. If White omits 2, Black can get an eye with sente by playing 1 and 3 in *Dia. 2*.

Connecting at 1 in *Dia. 3* is gote, leaving Black with a heavy group and no follow-up move.

Problem 222



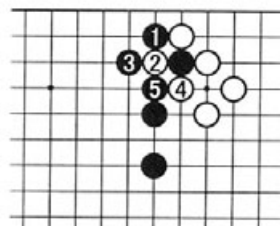
Dia. 1. Correct



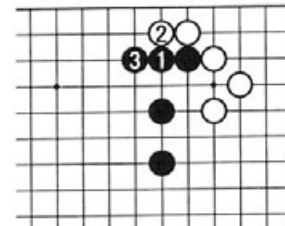
Dia. 2. Failure

Black makes good shape with the diagonal move of 1 in *Dia. 1*. Next, Black can play at A or push up at B, cutting through White's position. Black 1 in *Dia. 2* only links up; it leaves Black with no follow-up move. Black 1 at A leaves behind bad aji.

Problem 223



Dia. 1. Correct

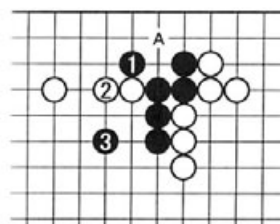


Dia. 2. Failure

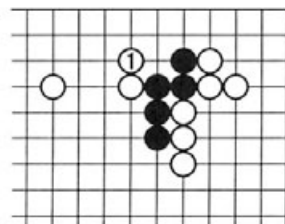
Black should block at 1 in *Dia. 1*. If White 2, Black ataris with 3 and gives up a stone. He then ataris with 5, making a thick position and denying White access to the top.

If Black defends his stone by extending to 1 in *Dia. 2*, Black crawls with 2. After 3, Black's position is open at the top.

Problem 224



Dia. 1. Correct

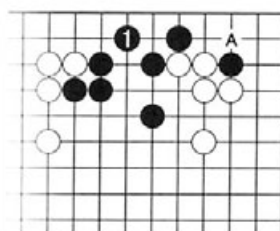


Dia. 2. Failure

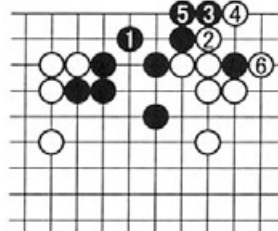
Black makes eye shape for his stones with the hane of 1 in *Dia. 1*. If White 2, Black jumps to 3, ensuring his access to the center. Black can play at A anytime to get two eyes.

If White descends to 1 in *Dia. 2*, Black is left with an eyeless string of stones.

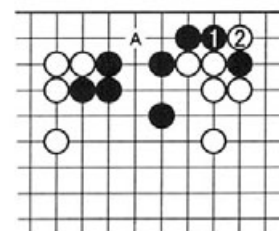
Problem 225



Dia. 1. Correct



Dia. 2. Continuation

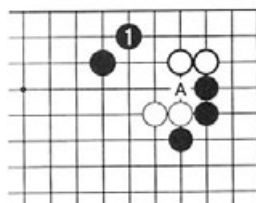


Dia. 3. Failure

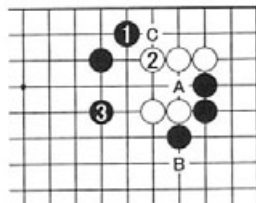
Black must fall back to 1 in *Dia. 1*. This move threatens to play Black A. If White blocks with 2 in *Dia. 2*, Black plays 3 and 5 in sente, and his stones have abundant eyes.

Black 1 in *Dia. 3* is not good. After 2, White can deprive White of his eye shape by peeping at A.

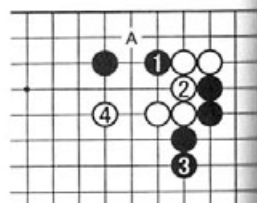
Problem 226



Dia. 1. Correct



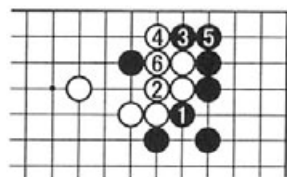
Dia. 2. Continuation



Dia. 3. Failure

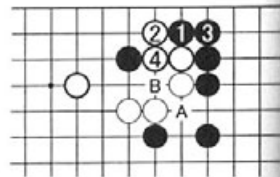
Black 1 in *Dia. 1* threatens to push in with A. Making a bamboo joint with 2 in *Dia. 2* is the correct response and the shape move. If White 2 at A Black extends to B, making thick shape on the right. If White 2 at C, Black plays 2.

Black 1 in *Dia. 3* is not good. White exchanges 2 for Black 3, then jumps to 4. White now has a good aim at A.



Dia. 1. Correct

Problem 227

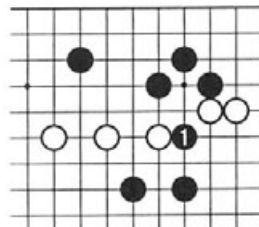


Dia. 2. Failure

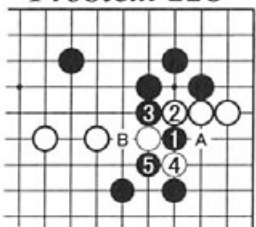
Black should play in between the two white stones with 1 in *Dia. 1*. White must answer with 2. Next, Black plays 3 and 5 leaving White with a dumpling shape.

If Black first plays 1 and 3 in *Dia. 2*, after 4, White won't answer Black A with B, so playing at A becomes White's privilege.

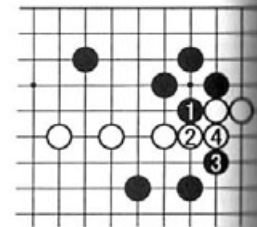
Problem 228



Dia. 1. Correct



Dia. 2. Continuation

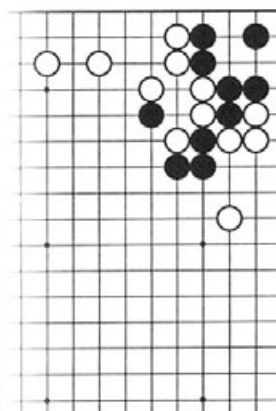


Dia. 3. Failure

Cutting across the knight's move with Black 1 in *Dia. 1* is on the vital point. If White 2 in *Dia. 2*, Black cuts with 3. White has to atari with 4, but, after Black 5, the points A and B are miai. If White A, Black ataris with B and Black's stones are linked up with good shape. In the meantime, White stones on the right still have to make eye shape.

Black 1 and 3 in *Dia. 3* is inferior. White's stones are connected.

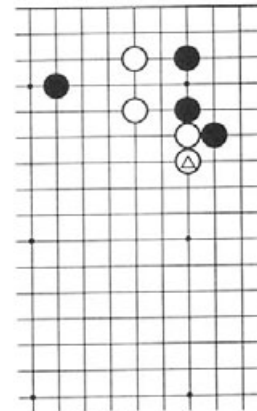
Problem 229



Black to play

How can Black make shape for his stones on the outside?

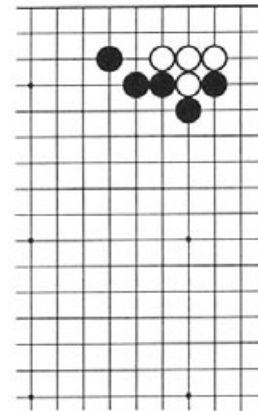
Problem 230



Black to play

After White plays the marked stone, how can Black spoil White's shape?

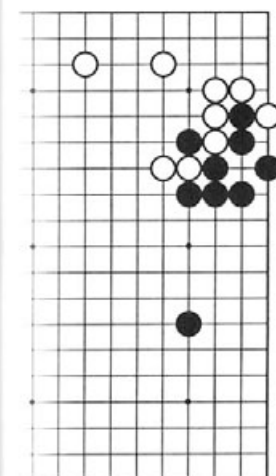
Problem 231



Black to play

What is the shape move for Black?

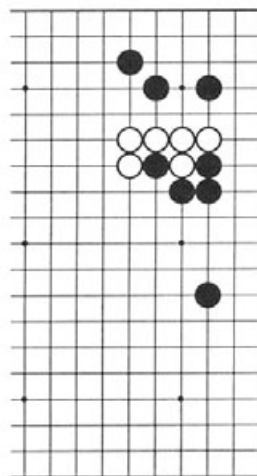
Problem 232



Black to play

How can Black keep the white stones in check?

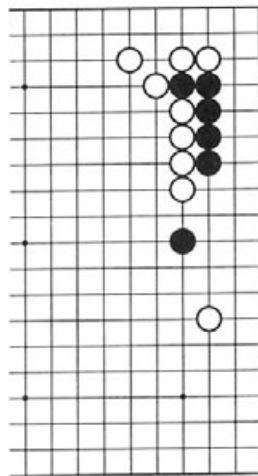
Problem 233



Black to play

What is the shape move for Black?

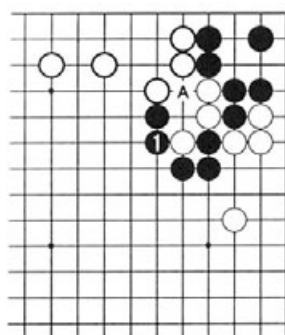
Problem 234



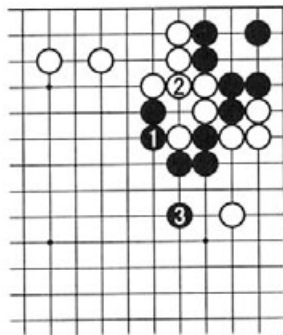
Black to play

What is the shape move for Black to link up his stones?

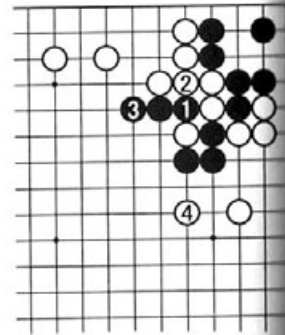
Problem 229



Dia. 1. Correct



Dia. 2. Continuation

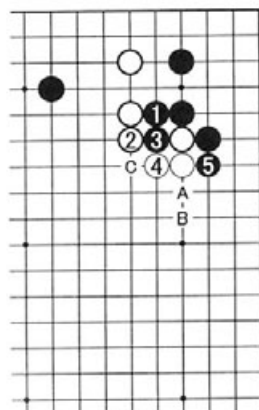


Dia. 3. Failure

Black ataris with 1 in *Dia. 1*, threatening to throw in a stone at A and capture three stones. If White connects with 2 in *Dia. 2*, Black jumps to 3, building influence in the center and attacking the White stones on the right.

If Black ataris with 1 in *Dia. 3*, White connects with 2. After Black 3, White jumps to 4 and the black stones are under attack.

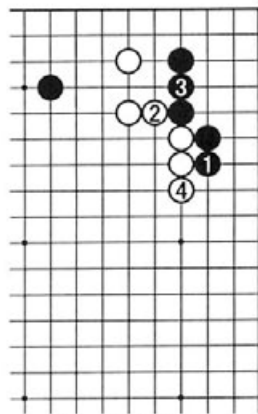
Problem 230



Dia. 1. Correct

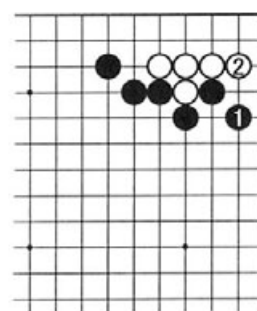
Black should extend to 1 in *Dia. 1*. If White 2, Black pushes in with 3, then crawls with 5. If White A or B, Black can cut at C.

If Black plays 1 in *Dia. 2*, White will play 2 then extend to 4. White ends up with a thick shape.

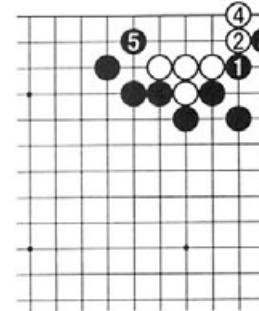


Dia. 2. Failure

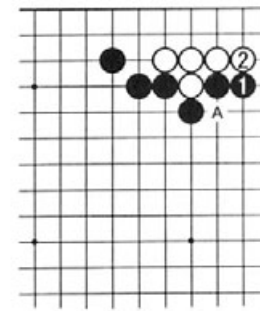
Problem 231



Dia. 1. Correct



Dia. 2. Variation

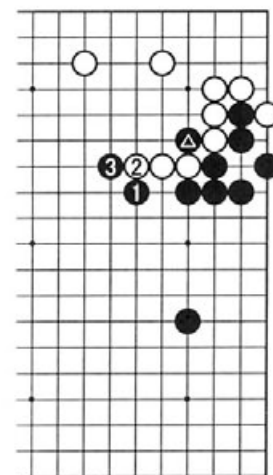


Dia. 3. Failure

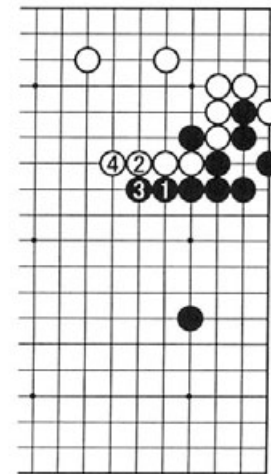
The diagonal connection of Black 1 *Dia. 1* makes good shape. White must answer with 2. If White omits this move, Black will play the sequence to 4 in *Dia. 2*, killing the white stones.

Descending to 1 in *Dia. 3* leaves Black with bad shape. After White 2, the cut of White A will capture two black stones.

Problem 232



Dia. 1. Correct

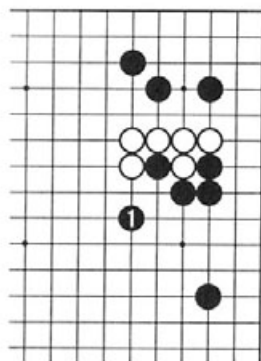


Dia. 2. Failure

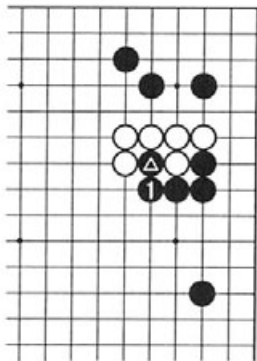
Black should jump to 1 in *Dia. 1*. If White 2, black plays a hane at 3, utilizing his marked stones to keep White from expanding his moyo above. By jumping ahead of White, Black has been able to keep the initiative.

Pushing from behind with 1 and 3 in *Dia. 2* only help White perfect his shape with 2 and 4.

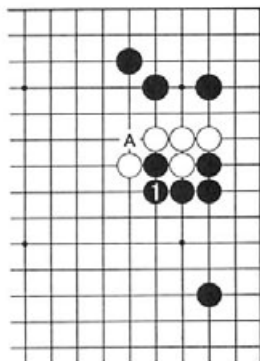
Problem 233



Dia. 1. Correct



Dia. 2. Failure

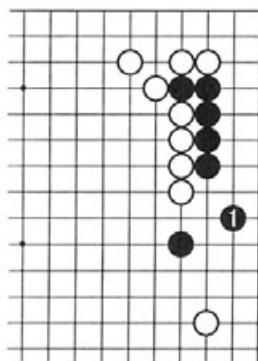


Dia. 3. Variation

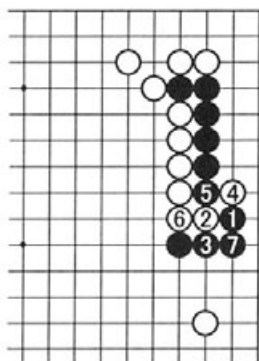
Black should jump lightly to 1 in *Dia. 1*, getting his stones out into the center and attacking the white stones above.

The marked stone must be thought of as light, that is, Black should be ready to sacrifice it. Therefore, connecting with Black 1 in *Dia. 2* is a heavy move. Black 1 in *Dia. 3* would be an appropriate move if there were the possibility of cutting at A.

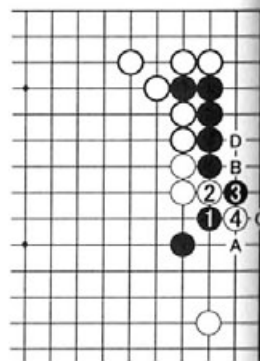
Problem 234



Dia. 1. Correct



Dia. 2. Continuation

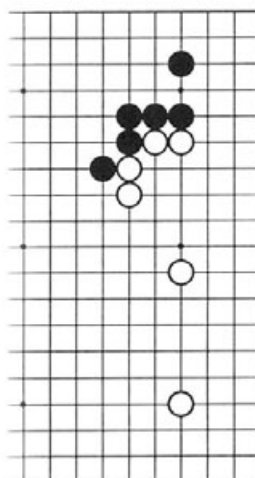


Dia. 3. Failure

Sliding to 1 in *Dia. 1* is the way Black must play to link up his stones with good shape. If White tries to break through Black's connection with 2 and 4 in *Dia. 2*, Black's stones are secure with the sequence to 7.

Jumping to Black 1 in *Dia. 3* leaves Black with bad shape. White cuts through with 2 and 4. If Black A next, White plays the sequence B–Black C–White D and the five black stones above are captured. When linking up along the third line, the knight's move is almost always better than the one-space jump.

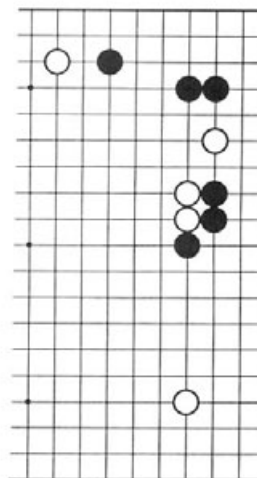
Problem 235



Black to play

How can Black take advantage of White's bad shape?

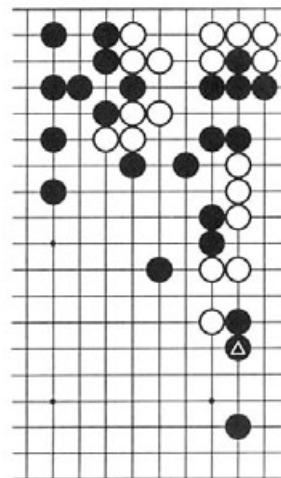
Problem 236



White to play to play

How can White make good shape for his stones?

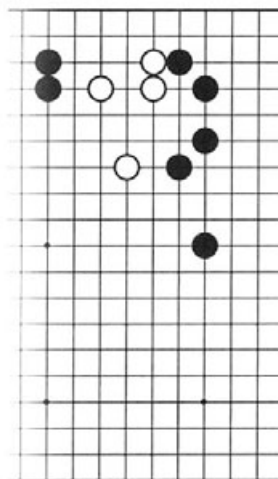
Problem 237



Black to play

How can White make good shape after Black extends with the marked stone?

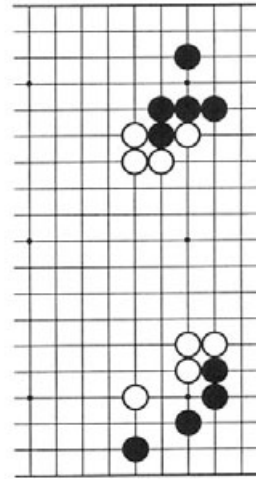
Problem 238



Black to play

Where is the vital point for attacking White's shape?

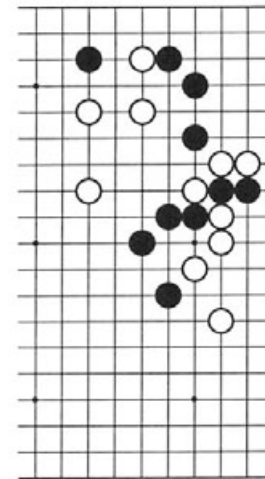
Problem 239



White to play

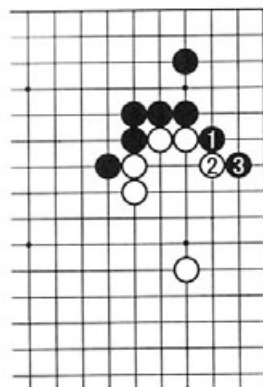
How should White defend his territory on the right?

Problem 240



Black to play

How can Black make shape for his stones?

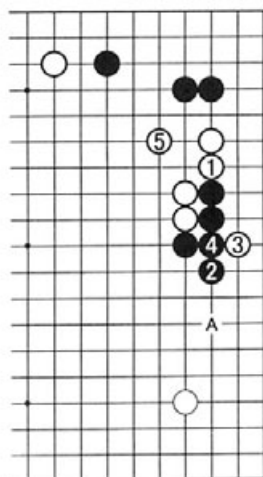


Dia. 1. Correct

Black should hane at the head of two stones with 1 in *Dia. 1*. White will block with 2, but Black hanes again with 3. Black has increased the size of his territory while reducing White's.

Black 1 in *Dia. 2* is also a vital point of White's shape, but White is strong below, so White can descend to 2. If Black cuts with 3, White will capture some black stones with 4 and 6.

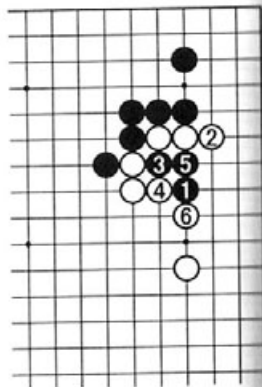
Problem 236



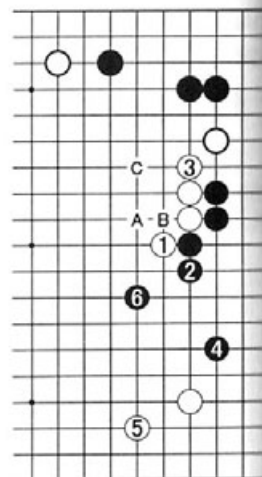
Dia. 1. Correct

White 1 in *Dia. 1* threatens to cut at 4, so Black must defend with 2. White now plays a forcing move with 3, then makes shape with 5. Next, White will aim to attack the black stones with a checking extension to A.

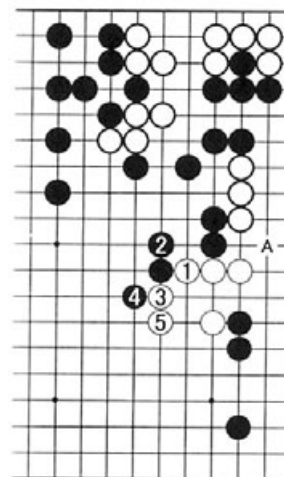
White 1 in *Dia. 2* is bad because it induces Black to strengthen his stones on the right with 2. After White 3, Black secures the territory on the right side with 4, then jumps to 6. Black is now threatening to attack White's stones with the sequence A–White B–Black C.



Dia. 2. Failure



Dia. 2. Failure

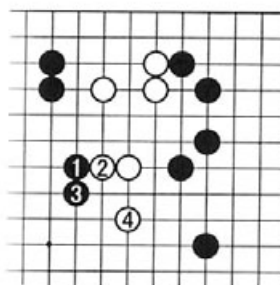


Dia. 1. Correct

White should bump against the black stone with 1 in *Dia. 1*. Black has to draw back with 2 to defend his position, so White can play 3 and 5, making the mouth shape. There is still a peep at Black A, but White doesn't have to worry about it because his stones can easily make another eye in the center.

White 1 in *Dia. 2* fails to make good shape. Black will hane with 2 and the points A and B become miai. That is, if White A, Black B; if White B, Black A.

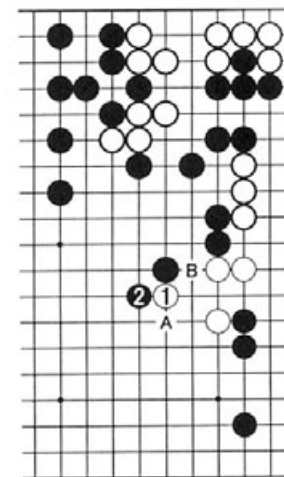
Problem 238



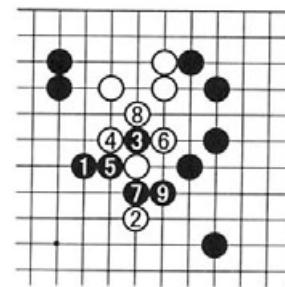
Dia. 1. Correct

Black 1 in *Dia. 1* is the vital point of White's shape. This move, which pinches the marked white stone against the marked black one, is a move you should remember. (See the failure diagram of Problem 139 for another example of this move.) White has to defend with 2, so Black can extend to 3, building influence facing the left. White has to defend with 4, so Black ends in sente.

If White simply jumps to 2 in *Dia. 2*, Black can confine the white stones to the top with the sequence to 9 while building thickness that faces down the right side.

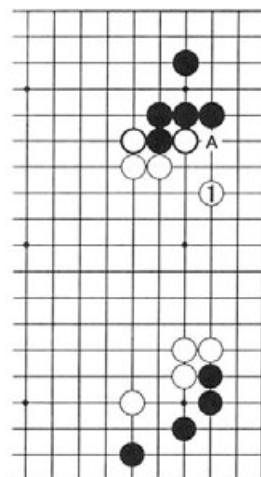


Dia. 2. Failure

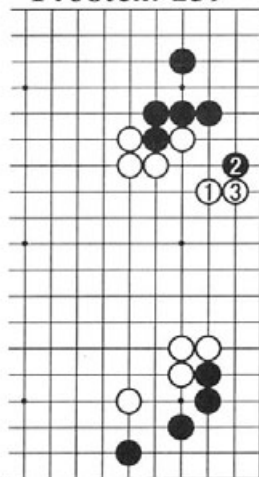


Dia. 2. Failure

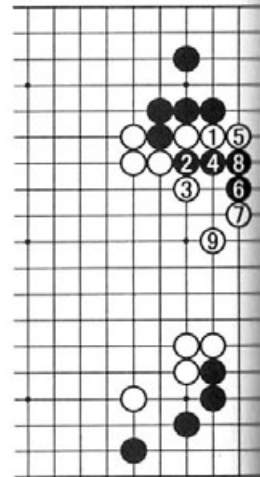
Problem 239



Dia. 1. Correct



Dia. 2. Continuation

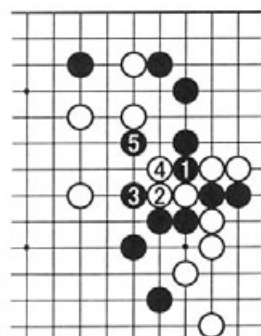


Dia. 3. Failure

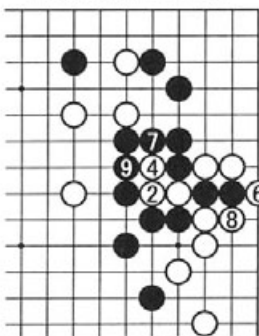
The knight's move of White 1 in *Dia. 1* is the right way for Black to defend his moyo on the right side with good shape. Later, White A will become a big endgame move. If Black continues with 2 in *Dia. 2*, White will block with 3.

White 1 in *Dia. 3* enables Black to make inroads into White's moyo. Black captures three stones with the sequence to 8 and White must defend with 9, ending in gote.

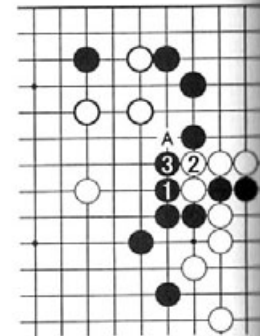
Problem 240



Dia. 1. Correct



Dia. 2. Continuation

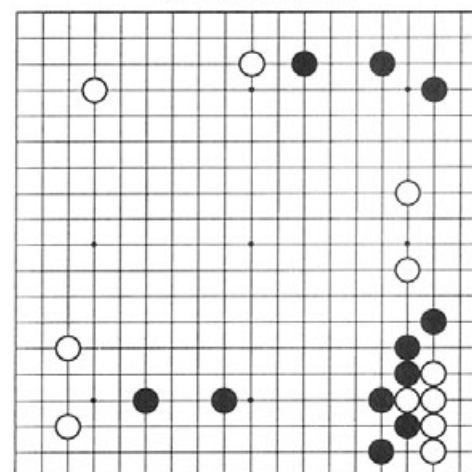


Dia. 3. Failure

Black ataris with 1 and 3 in *Dia. 1*, then casts a net with 5. White must capture two stones with 6 and 8 in *Dia. 2*, but Black squeezes with 7 and 9, linking up his stones in the corner to the ones on the outside.

If Black ataris with 1 in *Dia. 3*, White will connect with 2. After Black 3, White can cut at A. The black stones in the corner must now struggle for life.

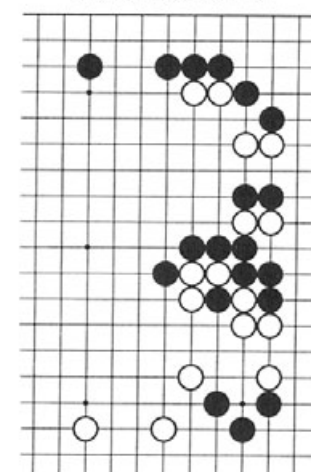
Problem 241



Black to play

Consider the whole board. Where should Black play to make good shape for his stones?

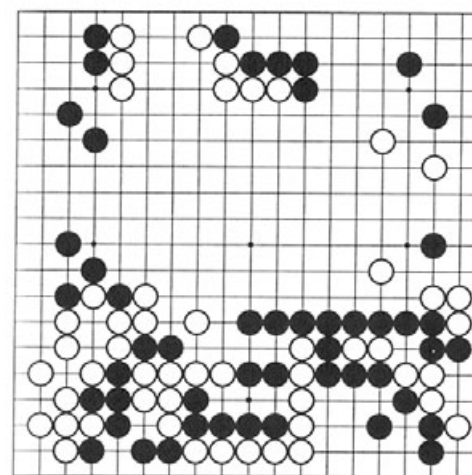
Problem 242



White to play

How can White make sabaki for his stones in the upper right?

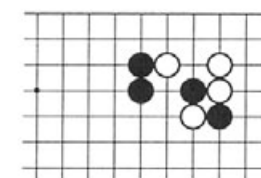
Problem 243



Black to play

How can White make his stones thick on the right side?

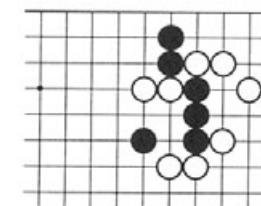
Problem 244



Black to play

Black to make shape for his stones.

Problem 245

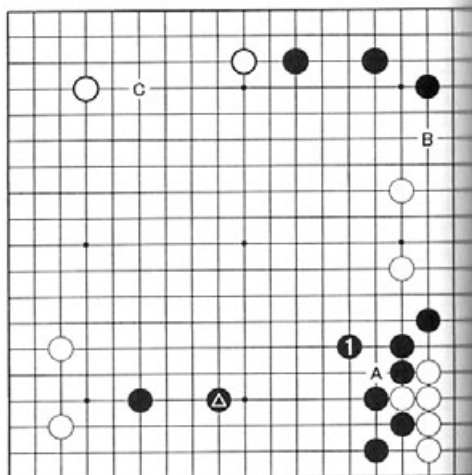


Black to play

Black to make shape for his stones.

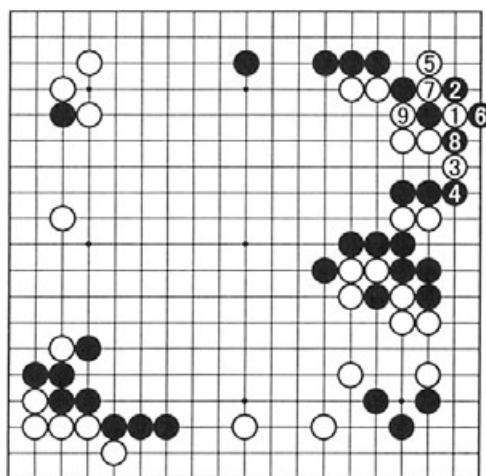
Problem 241

Black must jump to 1 in *Dia. 1*, making an abbreviated mouth shape and defending against a cut at A. This move works well with the marked stone, reinforcing Black's moyo at the bottom. Next, the points B and C are miai. If White reinforces his stones on the right by extending to B, Black will start operations in the upper left with an approach move at C. If White makes an enclosure with C, Black will attack the two white stones on the right with B.

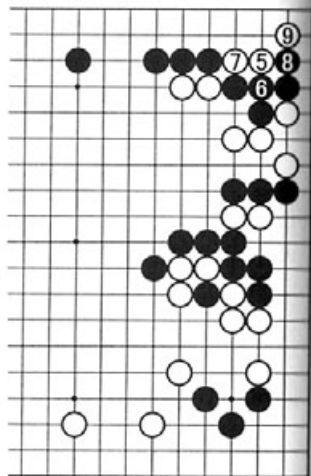


Dia. 1. Correct

Problem 242



Dia. 1, Correct



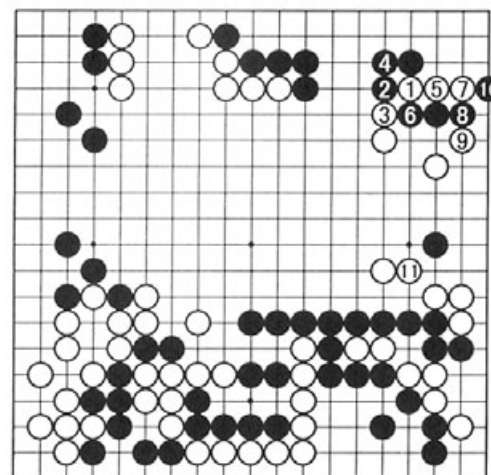
Dia. 2. Variation

White should force with 1 and 3 in *Dia. 1*. After Black 4, jumping into the corner with 5 is a brilliant tesuji. After the sequence to 9, White has made sabaki for his stones. If Black connects at 10, White will start a ko by capturing at 1.

If Black answers White 5 by connecting at 6 in *Dia. 2*, White will cut at 7. After White blocks with 9, the five black stones in the corner are captured.

(From a two-stone handicap game between Honinbo Dosaku (white) and Yasui Shunchi. Played in 1683.)

Problem 243

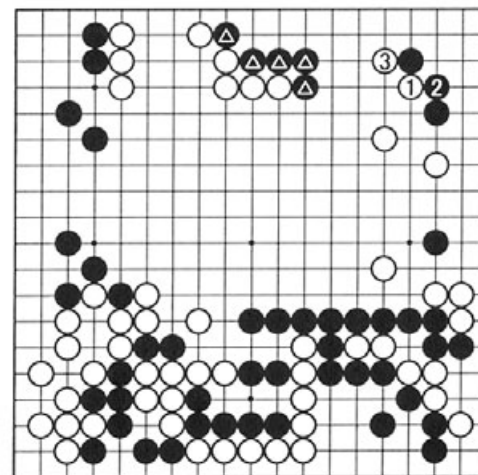


Dia. 1. Correct

White attaches with 1 in *Dia. 1*. After the exchange of 2 for White 3, Black must connect at 4 to defend the top. White now plays 5 and 7, intending to sacrifice three stones. Black will capture the three stones after 10, but he will be unable to break through to the right side. White next stakes out the territory on the right with 11.

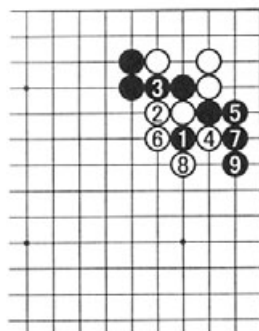
If Black blocks off the corner with 2 in *Dia. 2*, White will play a two-step hane with 3. Suddenly, the makred stones at the top are under attack.

(From a game between Yasui Sanchi (white) and Honinbo Doetsu. Played in 1669.)



Dia. 2. Variation

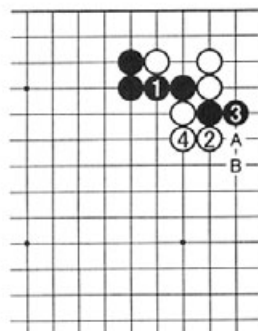
Problem 244



Dia. 1. Correct

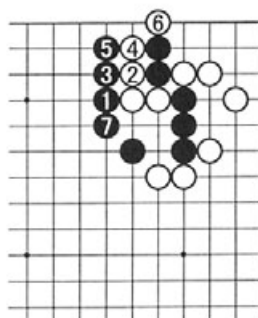
The atari of Black 1 in *Dia. 1* is the tesuji. After White 2, Black 3 becomes a natural move. After White ataris with 4, Black descends to 5. White has to atari with 6, so Black can break out to the right side with 7 and 9. The three white stones in the corner are now dead.

Black 1 in *Dia. 2* is a dull move. White can atari with 2 and connect with 4 and the two black stones on the right are dead. If Black A, White B.



Dia. 2. Failure

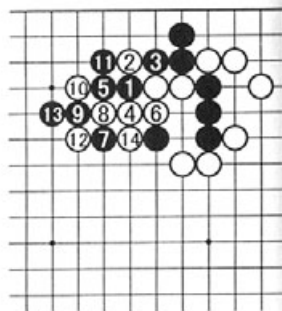
Problem 245



Dia. 1. Correct

Attaching at Black 1 in *Dia. 1* is the tesuji. If White 2, Black presses with 3 and 5, forcing White to capture two stones with 6. Next, Black draws back to 7, making thickness facing the left.

In response to Black 1, White could hane with 2 in *Dia. 2*. Black cuts with 3 and the sequence to White 14 is a one-way street. This time Black loses four stones on the right, but he gets the territory at the top. Even though he has had to sacrifice some stones, Black has made good shape in both *Dias. 1* and 2.



Dia. 2. Variation

Chapter Four

Example Games

Chapter Four Example Games

Game One

The following game was broadcast on television, so there was a 30-second time limit for each move. That was not much time for deep analysis, so the players had to rely more on their intuition. In such circumstances, professionals usually fall back on their knowledge of shape. Let's see how these two players applied their knowledge in this game.

White: Komatsu Hideki 9-dan; **Black:** Kono Rin 6-dan

Played in the second round of the NHK Cup tournament, broadcast on October 6, 2002.

Figure 1 (1–10)

The moves up to Black 9 are standard, but, with 10, White throws down the gauntlet.

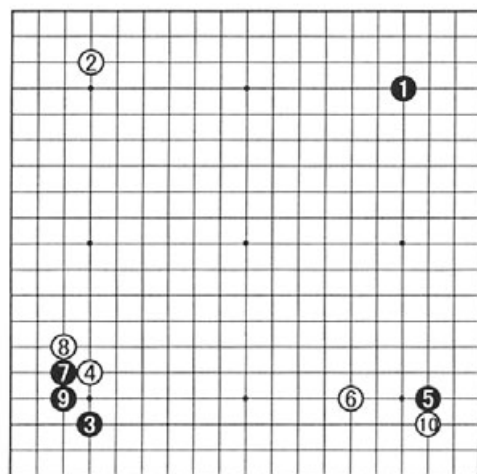


Figure 1 (1–18)

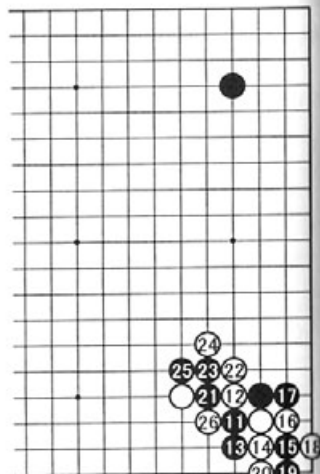
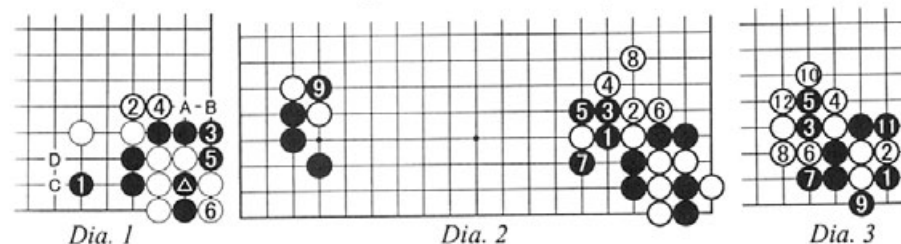


Figure 2 (11–26)

Figure 2 (11–26)

Black accepts the challenge and plays the sequence to 21. Instead of 21, Black 1 in *Dia. 1* is an old joseki. However, virtually no professional would want to be playing black in this position because the result is too good for White. After Black throws in a stone at 7 (at the marked stone), White can force A and B in sente or shut off the lower side with a move at C — Black is unable to resist with a move at D. Black gets the corner (it is worth only about 12 points, but White's influence is far superior. Black's moves to 25 should be seen as his resistance to getting confined to the corner and preventing White from getting a thick shape on the outside.

The moves to Black 25 are a joseki, but White 26 is a mistake. White should have played 6 in *Dia. 2* instead. Now it is White who has to take the corner while Black gets sente to cut at 9. Although necessary, it will be difficult for White to invade the bottom in the future, because Black is strong on the left and the right.



The cause of Komatsu's mistake at 26 was that he mistook the position for the one shown in *Dia. 3* where Black cuts through with 3 and 5. After 2, White can play the variation shown here because the ladder is in his favor.

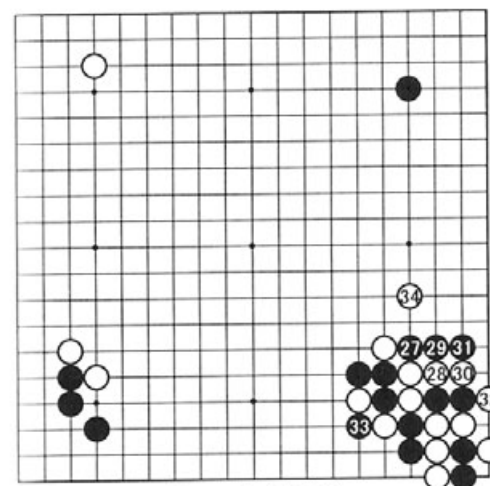
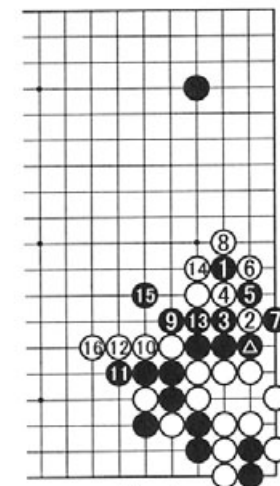


Figure 3 (27–34)



Dia. 4

Figure 3 (27–34)

Black was quick to sacrifice two stones with 27 to 31. He then set out to sacrifice two more stones with 33, but White 34 was a good move. How would you answer that move?

Black 1 in *Dia. 4*, extending from the marked stone on the second line, is sometimes the shape move (see Problems 99 and 209), but here it doesn't work. White 2 puts him on the spot. If Black is determined, he might be able to escape with his stones with the sequence to 15, but the cure is worse than the disease. His group is still weak and White 16 is an excellent move that ensures White's domination in the center.

Figure 4 (35–50)

Although not a move one would want to play, Black had to force the exchange of 36 for 37 to prevent White from escaping with the marked stone. Instead of 38, White could have captured some black stones by cutting with 1 in *Dia. 5*, but Black would squeeze with the sequence to 8. This would be Black's dream come true. White now has to defend the right side with 9, so Black has sente to cut with 10. This is a game that Black can't lose. If White ignores Black 8 and omits the move at 9, Black will play at 9 himself in sente (Black A next would be fatal) and White would still have a losing position.

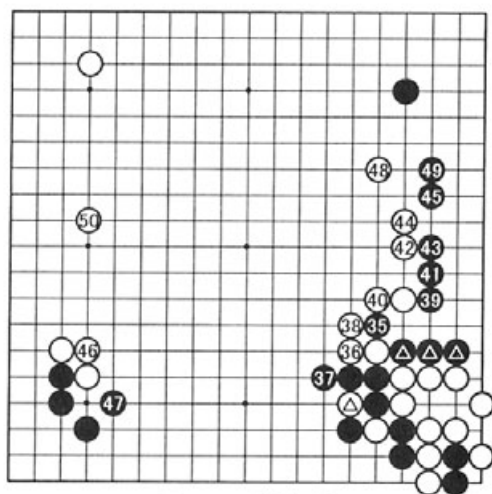
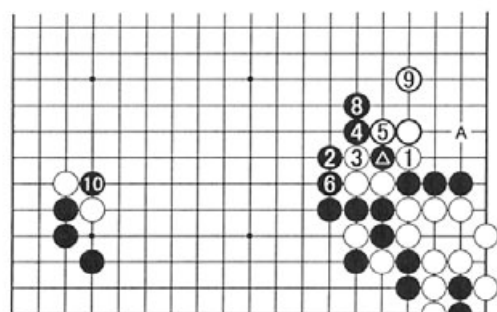
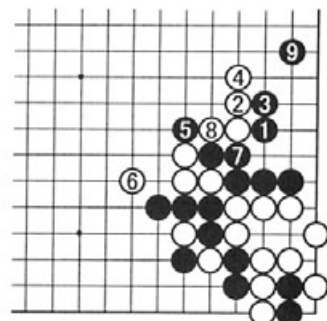


Figure 4 (35–50)



Dia. 5



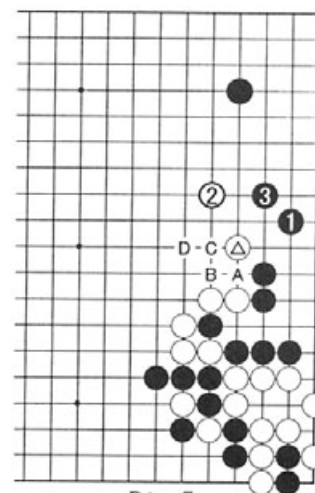
Dia. 6

White 38 is an excellent tesuji that prevents the squeeze in *Dia. 5* while still keeping up the pressure. Next, Black 39 (the middle of the three marked stones) is the vital point, and it is the only move, since Black 39 at 41 still doesn't work.

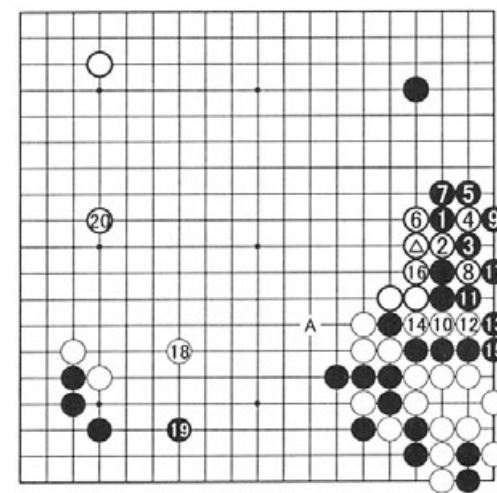
White 40 is a good, calm move. After Black 1 in *Dia. 6*, White 2 looks good, but after exchanging 3 for 4, Black 5 spoils White's shape. To prevent being squeezed as in *Dia. 5*, White 6 is the only move, but now Black 7 puts him on the spot. White has to play 8, but his stones are cut into two groups, leaving him with the bad shape of an empty triangle.

After White plays the marked stone in *Dia. 7*, Black could also slide to 1 instead of 43. This move makes good shape. To prevent the cut Black A–White B–Black C, White has

to defend at 2. Next, Black 3 is the vital point that will enable him to start an attack around D later on. Since Black 1 and 3 leave behind almost no aji that White can exploit to make sabaki, these moves might be better than the ones in the game. In general, when trying to get ahead of your opponent on the third line, more often than not, sliding to the second line with the knight's move is better shape.



Dia. 7



Dia 8

For sure, Black should be careful not to answer the marked stone by jumping to 1 in *Dia. 8*. Black wants to jump ahead of White as quickly as possible, but he shouldn't do it now. The moves 2 through 10 exploit the weaknesses in Black's shape. Black can't play at 12 as White 11–Black 14–White 10, etc. would be lethal. Therefore, Black has no choice about 11, giving White a good sente sequence to 16. White can now switch to 18. After 20, White's stones on the right are so thick that Black A has almost no attacking potential on them.

Black crawls to 43. After White 44, Black feels that he has enough strength to jump to 45, but, as will be seen later, this jump also leaves some bad aji behind. This is the reason Black 1 in *Dia. 7* is preferable. White 48 looks like a natural forcing move.

Where should Black play after White 50?

Figure 5 (50–61)

Black 51 is an excellent move. This move and one around White 52 are miai. Black 51 threatens to expand his moyo at the bottom, while White 52 keeps Black's moyo in check. Black 51 is superior to a black move around 52 because 51 has attacking potential. You might want to refer to *501 Opening Problems*, especially *Problem 16* there, for a greater understanding of these two moves.

Black 1 in *Dia. 9* seems to be the vital point and, after Black 7, White seems in trouble. With cutting points at A and B and a good capping move at C, this diagram seems to favor Black. However, it is unclear how White will respond to Black 1 and how the fight will develop.

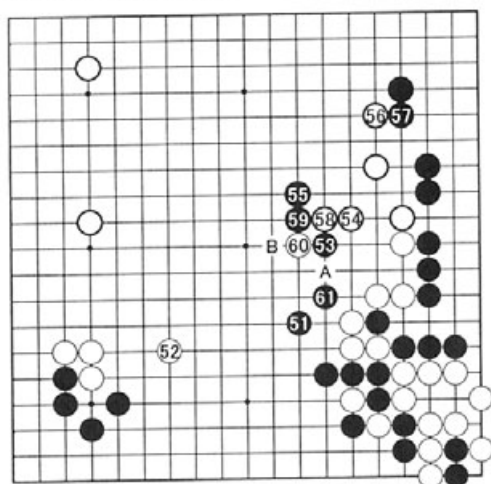
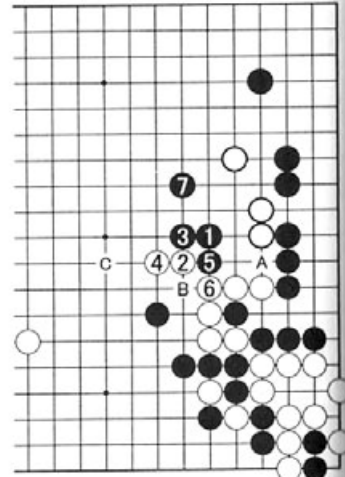


Figure 5 (50-61)



Dia. 9

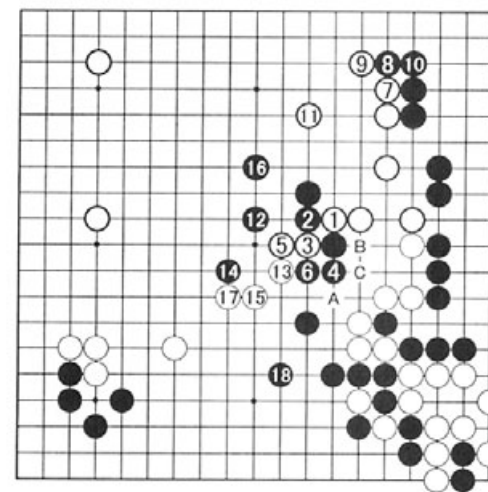
Black 53 is not really the vital point (the vital point was shown in *Dia. 9*), but it urges White to defend with 54. Black 55 is a good follow-up that builds central influence. White 56 prepares to cut through with 58 and 60.

Drawing back with A next or making a sacrifice with an atari at B was the expected continuation, but Black 61 instead was a great move because it makes better shape.

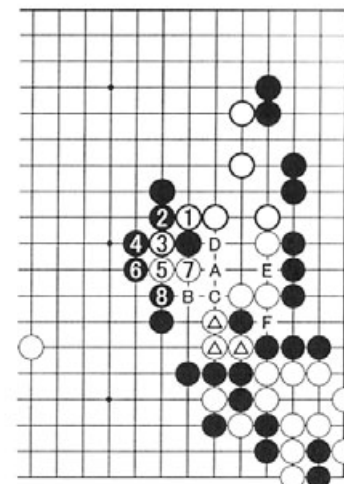
After White cuts through with 1 and 3 in *Dia. 10*, Black 4 looks natural, but White can now follow the same sequence as in the game, except that Black has no stone at A, and the exchange of White B for Black C has not been made, let alone a white stone captured (Black 69 in *Figure 6*). This result is clearly far superior for White than in the game.

When White cut with 3 in *Dia. 11*, he was hoping for Black 4. The moves through 8 would likely follow. Note that Black 8 is not sente and White is alive. Black would like to squeeze with A—White B—Black C, but, when White captures with D, Black is immediately in atari, so the squeeze doesn't work. Note that Black can capture the three marked stones with the sequence Black B—White A—Black C—White E—Black F, but Black would get gote for the second time. In short, Black gets an inferior result.

After White 1 and 3 (58 and 60 in *Figure 5*) in *Dia. 12*, Black jumped to 4, which makes good shape. If White extends to 5, Black 6 and 8 perfectly links up his stones with a bamboo joint. To save his three marked stones, White needs to capture at A even though this doesn't make an eye. Unlike the game, White has to add a move at A before he can cut with B—Black C—White D. In other words, White loses a tempo.



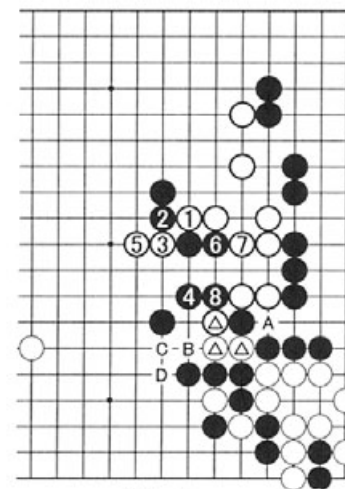
Dia. 10



Dia. 11

Figure 6 (62-70)

In order to prevent the result in *Dia. 12*, White plays the makeshift combination of 66 through 70. But before doing so, he cleverly exchanges White 62 and 64 for Black 63 and 65. The bad shape of the one-space jump of 45 in *Figure 4* has come back to haunt Black.



Dia. 12

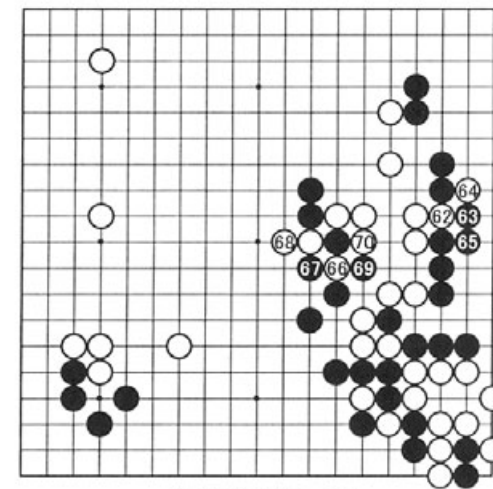
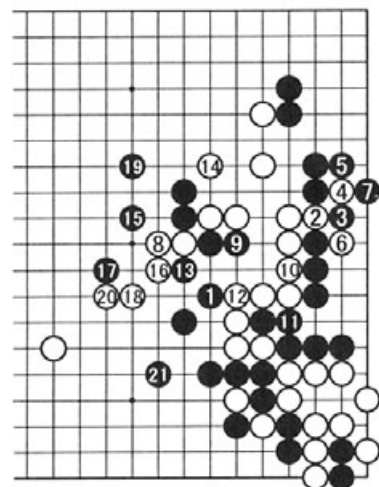


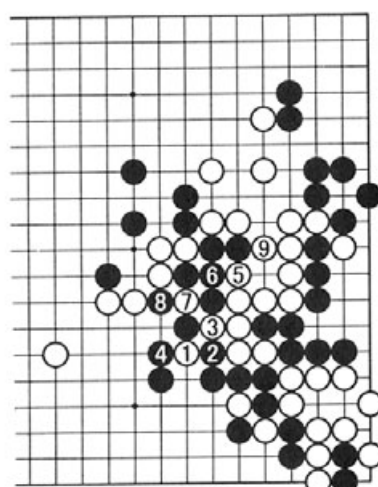
Figure 6 (62-70)

White 2 and 4 (62 and 64 in *Figure 6*) in *Dia. 13* were good timing. If Black answers with 5, White will exchange 6 for 7, then extend to 8. Black 9 is not fully sente anymore

because White 10 is sente. Black can save his stones on the right by connecting with 11, but White 12 takes away liberties of Black's outside group. We get approximately the same sequence as in the game, but, after Black 21, White can still aim at the attachment of 1 in *Dia. 14*. If Black answers with 2, White plays the sequence to 9 and the five black stones die because they are short of liberties. This is the direct result of a white stone at 12.



Dia. 13



Dia. 14

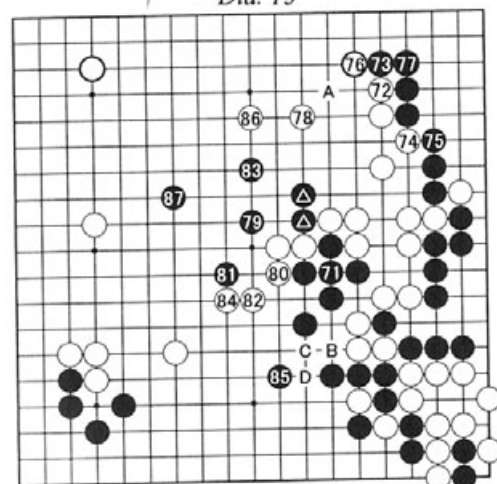
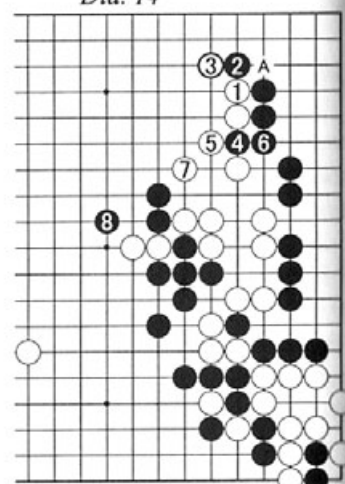


Figure 7 (71-87)



Dia. 15

Figure 7 (71-87)

After exchanging White 72 for Black 73, White has to play at 74. If White 3 in *Dia. 15*, Black will immediately wedge in with 4, at the head of two stones. After White de-

fends with 7, Black doesn't need to secure his corner with A and can seize the initiative in the center with 8.

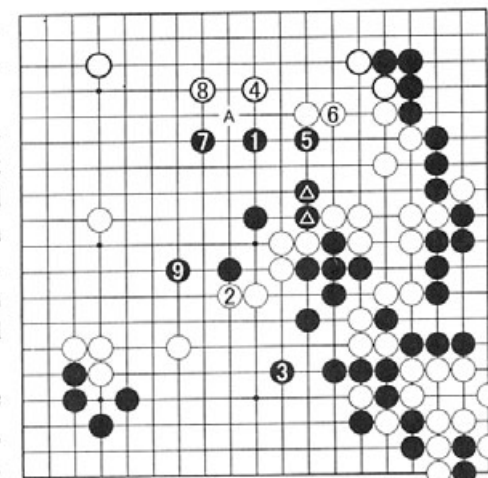
White 78 is another makeshift move. It is better shape to play a diagonal connection at A, but White feels he is behind. Black 79 and 81 are excellent moves that put pressure on White while making thickness in the center. White 82 aims at cutting through with B-Black C-White D. After 82, where should Black play to make shape in the center?

Black 83 indeed seems to be the shape move, but it is far too tight and, at this stage, heavy, overemphasizing the marked stones. There are two aspects of shape. One is to make good shape for your own stones. That is what Black 83 does in *Figure 7*. However, this move also gives White a good move at 86. Good shape is more than a static form, it is dynamic in the way it builds eye shape and stays ahead of the opponent in running battles while building more eye shape. Black 1 in *Dia. 16* is a perfect example of this. Normally, White has little choice but to give in and fall back at 4. The moves to Black 9 seem natural — Black has succeeded in building eye space with a weak group. White would lose if the game proceeded as in *Dia. 16*, so White will have to play at A instead of 4 to stay ahead of Black in the running battle. However, this move is an overlay.

In response to White 84, Black 85 makes good shape while defending against the possible cut of White B-Black C-White D. Black 87 also makes good shape.

Figure 8 (88-100)

After 88, White leans on the black stones at the bottom with the sequence to 94. His intention is to build up strength below, then attack the black group above. This is what is known as a leaning attack. Although it prepares for an invasion at 97, Black 95 is too tight and heavy. White



Dia. 16

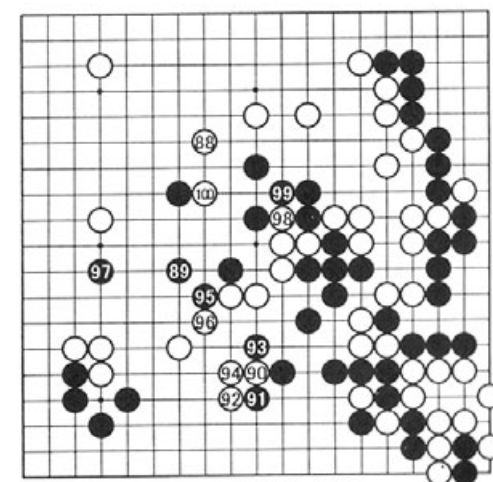
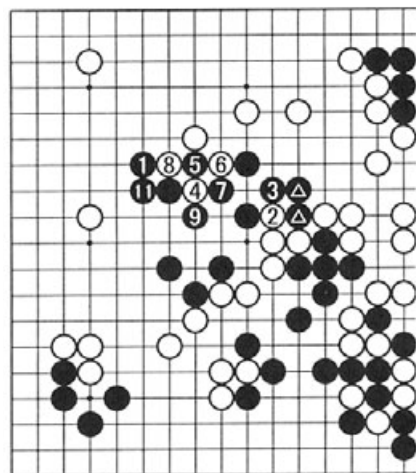


Figure 8 (88-100)

attacks from the flank with 88, but Black ignores the threat and invades with 97. Instead of 97, Black 1 in *Dia. 17* is better because it breaks through White's surrounding wall and forestalls being 'fleshed out' by White 4. The tesuji combination of 5 through 9 works perfectly and Black becomes thick towards the left side with 11.

White 98 and 100 are a good combination.



Dia. 17

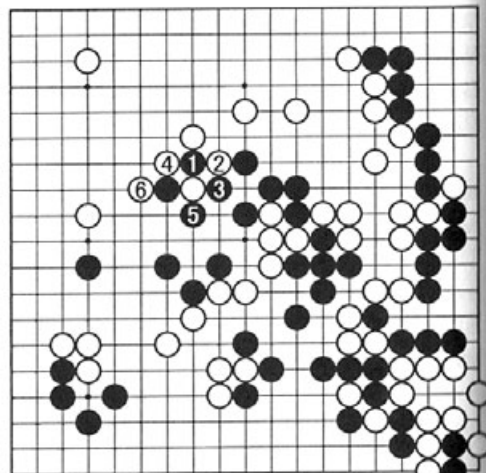


Figure 1 (1–31)

White 6 was a new move. Back in the 1980s, the tight pincer of White 6 was usually not played. Pincers at A, B or C were more common.

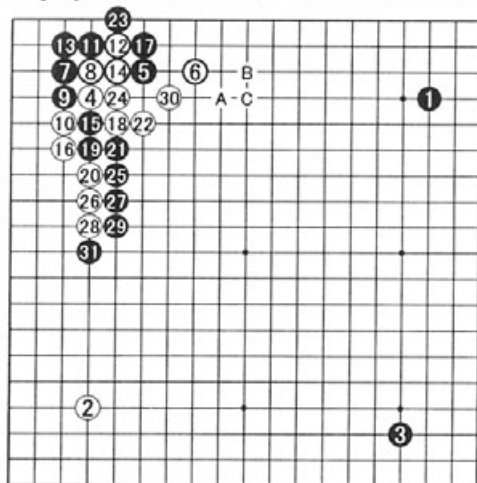
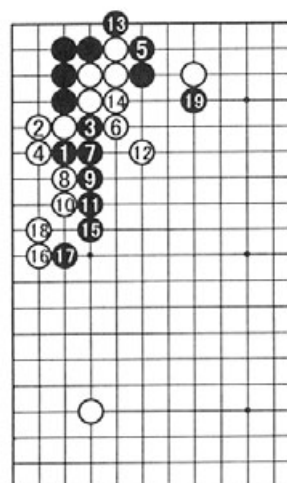


Figure 1 (1–31)

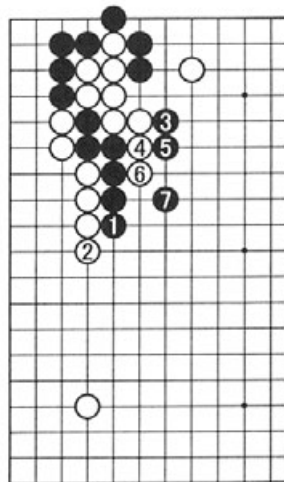


Dia. 1

White plays a hane at 10. White has little choice but to block with 12 in response to Black 11, then connect at 14 after Black 13. However, Black 15 was a violent move, possible only because the ladder after White 16 is good for Black. Instead of 15, the usual move is Black 1 in *Dia. 1*. White can't resist with 2 because Black's cut at 3 is more than White can handle. The moves to 19 are just one idea, but White is left with little territory, two weak groups, and no attack on Black's stones. On the other hand, Black has thickness in the center and more attacking potential.

White's combination of 18, 20 and 22 in the game are stubborn moves, but they leave White with an empty-triangle shape. Black calmly answers by pushing with 23 to 29. This is usually bad style because Black is pushing from behind, helping White secure territory on the left, but, in this case, White has to fall back and defend with 30, giving Black a perfect follow-up move at 31, a hane at the head of three stones.

If White tries to avoid being hit on the head (of three stones) by extending to 2 in *Dia. 2*, Black can capture White's pivotal stones by attaching with 3 and playing the sequence to 7.



Dia. 2

Figure 2 (31–46)

Black 31 (hane at the head of three stones), a two-step hane at 33, and 35 (the vital point at the center of three stones) is a combination every go player dreams of making just once in a life-time. White has to submit at every step up to 40. White 42 and 44 are more or less forced. Instead of 46, White should have played at A, and he might have been able to sit out this game. However, after White 46, Black has a perfect move. Can you spot the vital point?

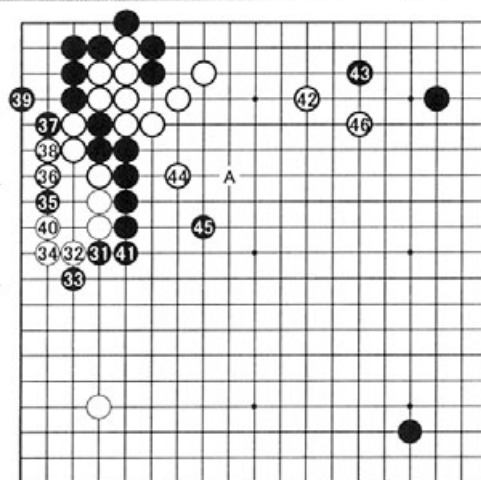


Figure 2 (31–46)

Figure 3 (47–62)

Black 47 is a wonderful move that hits White's diagonal shape on their vital point.

White has to fall back to 48 and Black increases the pressure with 49. After the exchange of 52 for 53, White still can't capture Black 49 in a ladder. White 54 attempts to set up a ladder or create defects in Black's shape, but 55 gives Black good shape while blocking the ladder. White can't allow Black to extend to 56, so he violently attacks with 56 and 58, then cuts with 60 and 62.

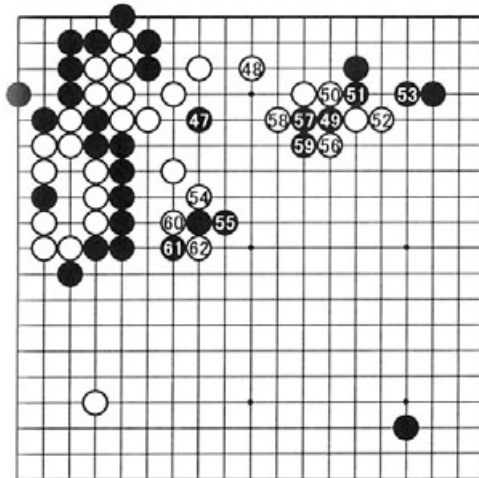
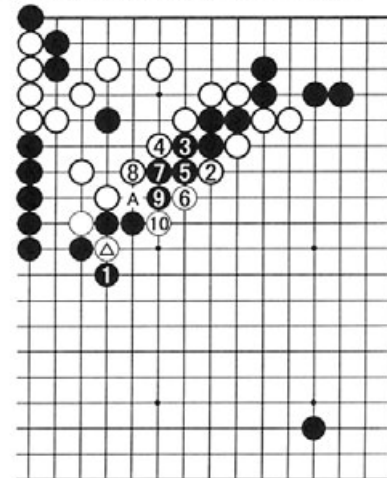


Figure 3 (47–62)



Dia. 3

If Black unthinkingly tries to capture the marked stone in a ladder with 1 in *Dia. 3*, White starts his own ladder with 2. Trying to escape with Black 3 to 9 ends in a spectacular capture. After White 10, due to the presence of the marked stone, Black can't connect at A because he is short of liberties.

Figure 4 (63–73)

Therefore, Black has to play 63, the proper move that takes all the bad aji out of the position.

White 64 is the correct atari, forcing Black to make an empty triangle with 65. Note that Black can force the exchange of the marked black stone for the marked white one in *Dia. 4* at any time he wants. If Black can make this exchange and extends to 1, he would have good shape. But White 1 prevents this and forces Black into a dumping shape. Often, the trick to recognizing good or bad shape is to look for what isn't there (yet).

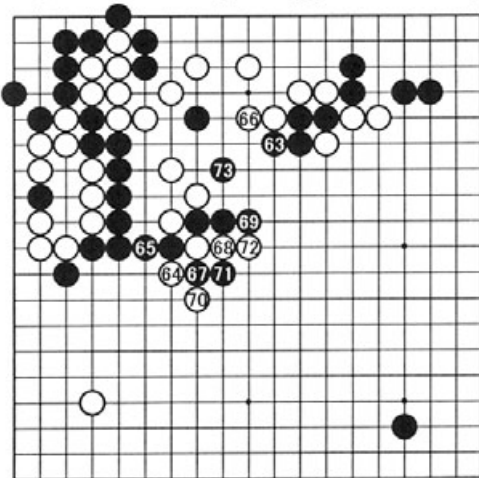
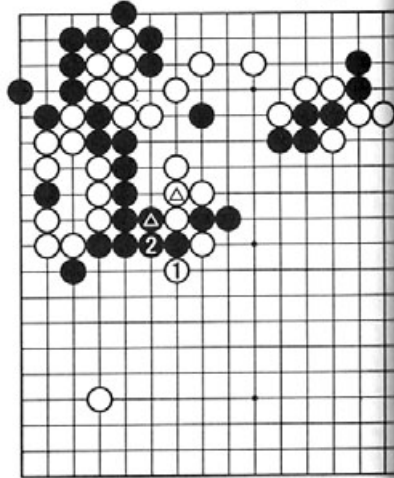


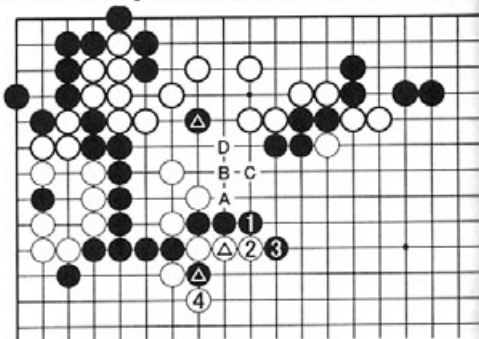
Figure 4 (63–73)



Dia. 4

Black 67 is a tesuji that makes Black 69 a natural move and aims at a jump to 73, the vital point of White's diagonal shape to the left. White 70 imitates Black's tesuji of 67 — this is a great tesuji to know. (See Problem 244 for another example.)

Black 1 in *Dia. 5* is the correct move. Black should not play the sequence A–White B–Black C–White D. That would settle White's shape and leave the marked stone to the left of D dead. It is clear that the vital point of the white diagonal connection is at B. Black 1 prepares for this. However, in order to make Black 1 a natural move, Black forces the exchange of the marked stones. On the other hand, White shouldn't push at 2 first and then play at 4. The reason is that this 2–3 exchange diminishes the value of a possible capture of the marked black stone below.



Dia. 5

Figure 5 (74–87)

White 74 is another fantastic tesuji. It aims at sacrificing a stone to ameliorate his bad shape. Indeed, Black also has to make bad shape with 77, but, with the moves to 85, Black gives his stones as many liberties as possible while creating deficiencies in White's shape (the cut at 81, for example) or taking away eyes with 79 and 89 in *Figure 6*).

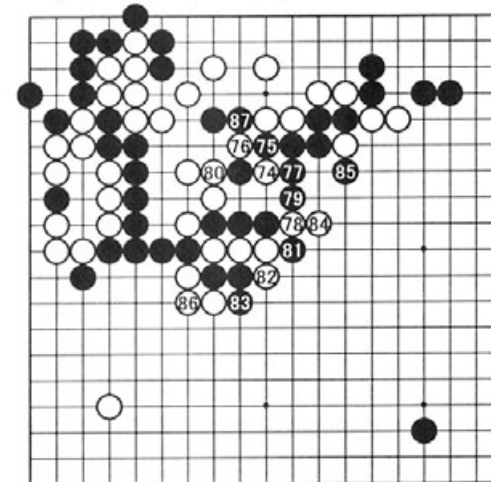


Figure 5 (74–87)

Figure 6 (88–97)

Black 93, 95, and 97 deliver the final blows and White resigns.

Conclusion

White started out badly and got bad shape with 18 to 24, then again with 32 to 40. Next, White's failure to guard against 47 brought us to the short but violent highlight of this game: a battle where vital points and tesujis to make good shape played the decisive factor. As you can see though, making good shape is not good enough — it has to be backed up by accurate reading. On the other hand, just because a player has bad shape may not immediately result in a lost game. In this particular case, it took 97 moves before White was forced to resign.

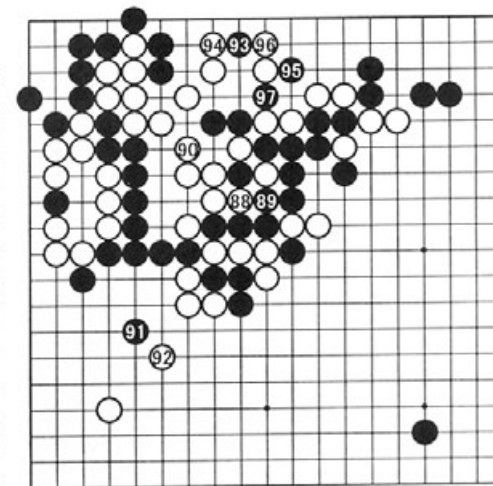


Figure 6 (88–97)

